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## TEN NEW OPERAS FOR NEXT SEASON AT METROPOLITAN

Novelties and Revivals, as Announced, Include Operas Already Forecast—Carpenter's Ballet, "Skyscrapers," to Have Première—American Composer Commissioned to Write Opera for Following Year—List for 1925-6 Is One of Unusual Interest

ON the eve of the departure of the Metropolitan Opera Company for visits to Atlanta, Cleveland and Rochester, General Manager Giulio Gatti-Casazza announced the novelties and revivals to be given next season at the Metropolitan. There will be eleven such additions to the repertoire, including an American ballet by John Alden Carpenter. Moreover, announcement was made that an American composer, left unnamed, but generally assumed to be Deems Taylor, has been commissioned expressly to write an opera for the Metropolitan. This is not expected to be ready until season after next.

Following is the list of new works to be mounted next season:

"Le Rossignol," by Igor Stravinsky, to be sung in French.

"La Vida Breve," by Manuel de Falla, in Spanish.

"La Cena Delle Beffe," by Umberto Giordano, in Italian.

"La Vestale," by Gaspere Spontini, in Italian.

"Skyscrapers," ballet, by John Alden Carpenter.

"L'Heure Espagnole," by Maurice Ravel, in French.

"Don Quichotte," by Jules Massenet, in French.

"The Jewels of the Madonna," by Ermanno Wolf-Ferrari, in Italian.

"Gianni Schicchi," by Giacomo Puccini, in Italian.

"The Barber of Bagdad," by Peter Cornelius, in German.

"The Bartered Bride," by Friedrich Smetana, in German.

New artists engaged will be announced later, probably within two weeks. As-

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## GOOSSENS TO SHARE N.Y. SYMPHONY BATON

English Conductor Also to Lead  
Rochester and State Men

Eugene Goossens, English composer and conductor, who was recently appointed a guest leader of the State Symphony of New York during two weeks next season, will also be one of the guest conductors of the New York Symphony Society. Harry Harkness Flagler, president of the latter organization, announced early this week that Mr. Goossens will conduct six concerts in January, before the arrival of Otto Klemperer, guest conductor, from Germany.

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Photo Apeda Studio

### THE NEW YORK STRING QUARTET

Following Its Policy of Introducing New Works, This Organization Will Present More Novelties Next Season, When Ten Concerts Are to Be Given in New York, in Addition to Appearances Throughout the Country. In This Picture, Ottokar Cadek, First Violinist, Is Seen Standing at the Left. Beside Him, Bending Over, Is Jaroslav Siskowsky, Second Violinist. Ludvik Schwab, Viola Player, Sits at the Left; and Bedrich Vaska, 'Cellist, at the Right. (See Page 32)

## N. Y. Managers Predict Record Year and Devise Improved Booking Methods

A RETURN to the normal in the concert business is predicted for next season as a result of the stabilization of the European field and a new system of booking inaugurated by the concert managers. This season was a great improvement financially over the last, according to several New York managers, and the definite bookings in prospect for 1925-26 promise an advance of from 15 to 20 per cent over this year.

The return of the European centers as a factor in the concert business has been an inestimable help in the restoration of the balance in America. The field in the United States was admittedly overcrowded, the supply larger than the demand.

With the new season there is being inaugurated in most of the offices a system for further regulating the concert business. Tours will be short, but solidly booked, and competition within the concert managements will be eliminated to as great an extent as possible. A manager who has two prominent sopranos on his list will book one the first half of the season and the other the second, instead of spreading both tours over the full season and causing unnecessary and unprofitable competition.

Moreover, managers are planning to alternate tours of artists on their list. Two pianists on the roster of one of

the managers are already working under this arrangement. One has been in America this season and the other in Europe. In 1925-26 they will change routes, so that the manager will not have two equally prominent pianists on his books at the same time.

This system has been tried out tentatively this season by shortening tours and booking dates as close together as possible. Even rehearsal days before orchestral concerts are used to fill out the schedule. A rehearsal with the Cleveland Orchestra, for instance, may give an opportunity for the artist to play in a concert in Toledo on the same day; and one with the Chicago Symphony gives an open date for a concert in Evanston or some other nearby city. It has been discovered that this type of tour is much more profitable and the "overhead" expense, since the jumps are small, is comparatively less than in the older method of full-season bookings.

### Problem of the Newcomer

Although much of the competition among the less famous artists has been eliminated and most of the prominent artists are spending part of the season in Europe, Australia or the Far East, it becomes increasingly difficult, managers say, to sell artists who have no box-office drawing power. The public demands names, and there are compara-

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## WOMEN LAUNCH GUILD FOR UNITY IN VOICE TEACHING

Noted Instructors of Singing Urge Examinations in Movement for Standardization, Through New Group Headed by Anna E. Ziegler—Trust Fund for Students and Permanent Stage Debuts Among Aims of Guild—Prominent Musicians Indorse Project

WOMEN teachers of singing proved themselves a moving force in the widespread project for standardization of instruction, with the organization and first public dinner given by the new Guild of Vocal Teachers, at the Hotel Belleclaire, New York, on the evening of April 15. The organization, which was officially launched with addresses by Dr. Frank Damrosch, Oscar Saenger and other noted musicians, brings a third strong factor for raising the standards of voice teaching into the field in Manhattan. It will supplement the efforts of the already active American Academy of Teachers of Singing and the New York Association of Singing Teachers, without, however, competing in any way with these existing organizations, it is predicted.

Notable among the proposals of the Guild of Vocal Teachers are:

Examination of teachers.

A central home and organization in New York.

Encouragement of native composers.

A loan fund to assist worthy young singers, and a stage on which they may be presented to the public.

The banquet was presided over by Anna E. Ziegler, president of the Guild, and marked the culmination of a plan long cherished by her and the other charter members of the Guild to form an organization to promote a higher standard of vocal art and instruction.

In an address Mme. Ziegler told how the Guild was incorporated by the New York State Board of Regents and approved by the Supreme Court of Justice of New York County on Dec. 12, 1924, the deed of incorporation being filed at

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## METROPOLITAN OPENS SERIES IN ATLANTA

Serafin Hailed in Local Début in  
Opening "Gioconda"

[By Telegraph to "Musical America"]

ATLANTA, GA., April 20.—Atlanta's fifteenth series of opera, opened here tonight by the Metropolitan Opera Company with "Gioconda," was heralded by ideal, summerlike weather. There had been an enthusiastic purchasing of last-minute tickets, and the house was packed to capacity for the first performance of the series. Before the curtain rose, the filling house presented a brilliant spectacle, many of the opera stars occupying boxes.

After the final act the audience called

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## Mme. Schumann Heink Again to Sing in Former Rôles at Metropolitan Opera

**ERNESTINE SCHUMANN HEINK**, at the age of sixty-four, will celebrate the golden anniversary of her debut as a singer by returning next season to the Metropolitan Opera House, one of the scenes of her earlier triumphs. The announcement came from Mme. Schumann Heink, who is now in Kansas City, and was confirmed early this week by officials of the Metropolitan.

"I am as happy as a child!" declared Mme. Schumann Heink. "I have been singing in public fifty years and can still do *Erda* and *Fricka*."

It is probable that she will be heard in leading Wagnerian contralto rôles in which she has been most acclaimed, such as *Erda* in "*Siegfried*" and *Fricka* in "*Die Walküre*."

Mme. Schumann Heink's success came after the director of the Vienna Court Opera told her years ago that she had "no personality" and would "do better to buy a sewing machine and go to work." Born at Prague in 1861, she made her concert debut at Gratz at the age of fifteen. Her first operatic appearance was in Dresden, 1878. Since then she has been heard in Hamburg, Berlin, Bayreuth, Covent Garden and the Metropolitan Opera, as well as in concerts in many countries.

Her repertoire covers more than 150 operas, all of the standard German lieder and the song literature of many nations. While the new contract which she has signed with Mr. Gatti-Casazza is phenomenal in consideration of her age, Lilli Lehmann, now past seventy, is still



Photo by Underwood & Underwood

Ernestine Schumann Heink, Contralto, Who Will Celebrate Her Fiftieth Anniversary as a Singer by Appearing in Metropolitan Opera Performances

appearing in opera festivals and Anna Bishop appeared in concerts at the age of eighty. Mme. Schumann Heink attributes the present fine state of her voice to perfect training and healthy living, and expects to sing for another score of years.

## TINLOT CHOSEN FOR POSTS IN ROCHESTER

Philharmonic First Chair Given to French Artist—Pantomime Produced

By Mary Ertz Will

ROCHESTER, N. Y., April 18.—Gustave Tinlot has been engaged as teacher of violin at the Eastman School, as first violinist of the Kilbourn Quartet and as concertmaster of the Rochester Philharmonic, according to a recent announcement by Howard Hanson, director. Mr. Tinlot organized his own quartet in Paris and was concertmaster of the Opéra-Comique before his engagement in 1918 as concertmaster of the New York Symphony. He filled the latter position with distinction for six years. Mr. Tinlot will begin his duties in Rochester next September, succeeding Vladimir Resnikoff, resigned.

An original pantomime by Paul Horgan, "*The Prince Goes Hunting*," was recently given on the Eastman Theater bill. The music was written by Nicholas Slonimsky, pianist and composer, who is connected with the Eastman School and Theater. The following members of the Opera School took part in the work: Harold Conkling, Cecile Sherman, Charles Hedley, Richard Knost, Edison Rice, George Segers, Douglas Steade, Charles Sutton, Olive McCue and Brownie Peebles.

The sixth recital of the season for young folks was given under the auspices of the Tuesday Musicales and the Women's City Club. Those taking part were Lena Jacobson, Mary Keefe and Phyllis Sablowsky, pianists; Ethel Klo-

nick, violinist, and Gladys Farnsworth and Anna Renaud, sopranos.

The Tuesday Musicales presented members in recital at Kilbourn Hall before a large audience. Marion Keeler, soprano, gave a delightful group of songs. Jessica Requa Cole, contralto, was heard in numbers, accompanied by Lorimer Eshleman. Avis Jameson Van Devort and Edith Woodcock, piano students at the Eastman School, showed interpretative ability in several numbers.

## ARTISTS EUROPE BOUND

Week's Passenger Lists Include Many Noted Musical Persons

A score of persons prominent in the American musical world sailed last week for Europe. Among the passengers on the Olympic on April 18 were Maria Jeritza, soprano of the Metropolitan, and her husband, Baron Leopold Popper; Mrs. Robert Garden, mother of Mary Garden, who will visit her daughter in Monte Carlo; Georges Enesco, Rumanian violinist and composer, and George Gershwin, composer.

Beniamino Gigli, tenor of the Metropolitan Opera Company, was serenaded by the Police Glee Club before sailing with Mrs. Gigli on the liner France on April 18. Rose and Otilie Sutro, pianists, sailed on the same ship, as did Vicente Bori, brother of Lucrezia Bori, soprano of the Metropolitan. Ernest Schelling, composer, left by the same liner to gather color in the Balkans for an American opera he is writing with Arthur Train, novelist.

Willem Mengelberg, conductor of the Philharmonic Orchestra, and Mrs. Mengelberg sailed on the Nieuw Amsterdam on the same day. Other passengers included Gustav Schützendorf, baritone of the Metropolitan, and Berta Morena, who recently appeared as guest soprano of the same company.

George Engles, manager of the New York Symphony Orchestra, is scheduled to sail on the Paris, April 26, to make final arrangements for the visit of Otto Klemperer, conductor, to this country next season. Mr. Engles will visit

Paderewski in his chateau at Morges, Switzerland.

Wanda Landowska, clavecinist and pianist, left by the De Grasse on April 15. On the same vessel were Jetson Ryder, American baritone, and Nina Tarasova, Russian singer.

On the Columbus, which sailed on the same day, were Anna Case, soprano; Claire Dux, soprano, and Mrs. Curt Taucher and Mrs. Rudolph Laubenthal, wives of the Metropolitan Opera tenors.

Hans Kindler, cellist, sailed on the Mauretania on April 22. He will give recitals in London and Paris, and will return to the United States in June.

John Coates, English tenor, arrived on the Mauretania on April 18, to make his American recital debut.

## PRINCETON STUDENTS URGE MUSIC CREDITS

Petition to Trustees Asks Creation of Special Department

PRINCETON, N. J., April 18.—A strong movement is on foot to found a Department of Music at Princeton, and a petition to this end has been formulated and signed by a number of undergraduates and two faculty members and has been presented to Dr. John Grier Hibben, president of the University, and will be submitted to the board of trustees.

A realization of the project for a formal Department of Music would place Princeton in the ranks of the universities, including Harvard, Yale and Columbia, which have a special faculty granting academic credits for this subject. This has been looked forward to for some time, and the present petition is the second which has been submitted to the University authorities in the last year.

Replying to this request, Dr. Hibben has announced that a department of music has been in process of consideration for some time; that the continued advocacy of such a project by Dr. Alexander Russell, director of music had had much to do with the thoughts given the proposition, and that the petition would be placed before the Board of Trustees.

"Although this petition is new to the press" said Dr. Russell, "it is the second of its kind that has come to the notice of the authorities at Princeton. A year or so ago a like request was drawn up and signed by several hundred students. This second petition shows that there is a vital interest in music in the University and that the students are in earnest in demanding a department of music."

Dr. Hibben intimated that it is a question of funds which has presented inclusion of music study in the university curriculum. Donald Clive Stewart, professor of dramatic literature, and Louis Cons, associate professor of modern languages, were the members of the faculty who subscribed to the petition.

Among the undergraduate signers were R. M. Crawford, president of the Princeton Triangle Club and of the University Musical Club; E. C. Stour, Jr., L. Mack and G. D. Mattison, members of the Senior council; L. T. Merchant, chairman of the *Daily Princetonian* Board of Directors, and Gordon H. Groth, president of the University Orchestra. Other leaders in student musical, dramatic and journalistic activities also signed.

"There are capable teachers at Princeton," said Dr. Russell, "who are teaching a course which is given without credits for their pupils. Our idea has been to create the love of good music which should be every man's property, and not to teach with the view of producing professional musicians, although talent is most emphatically fostered in Princeton."

"We have an orchestra that is one of the best among universities in America. It is composed of fifty or sixty students and is often conducted by one of their

## Walter W. Naumburg Gives Fund to Defray Young Artists' Debuts

**A FUND** to defray the costs of a first public recitals by young artists ready for professional careers has been given by Walter W. Naumburg of New York, in memory of his father, the late Elkan Naumburg, who presented the large band stand in Central Park to the city. The gift is to be devoted at first only to further the work of young pianists and violinists, and candidates will have preliminary hearings on application to the National Music League, the headquarters of which are in the new Steinway Building in West Fifty-seventh Street. The donor has asked Alexander Lambert to act as chairman, with Mischa Elman and Richard Aldrich on the committee that is to select the young artists deemed ready for professional work.

number. Thus the students have, if they wish, three opportunities of getting music into the system; by hearing the orchestra and the excellent concerts which are given in the university by artists of the highest standing; by actually performing on an instrument, and by reading and attending the lectures on history and music appreciation given during every second term. It is, of course, desirable that this opportunity be taken advantage of at the earliest possible time."

## MEETING PROTESTS BAN ON NEW YORK PARK CONCERTS

Carnegie Hall Assemblage Urges Continuance of Goldman Band Series on the Mall

In protest against the action of Mayor Hylan in discontinuing the Goldman Band concerts in Central Park, a mass meeting of 2,500 New York music lovers was held in Carnegie Hall on Friday evening, April 17. Resolutions were presented for the extension of the free concerts, and it was announced that Mrs. Murray Guggenheim and Mr. and Mrs. Daniel Guggenheim would underwrite sixty concerts if permission was given for a series by the Goldman Band.

The protest meeting was organized as the result of the "failure of the attempts to reach the city authorities directly or to effect a compromise" between the Goldman-Guggenheim sympathizers and the Mayor's Committee on Music. A resolution was adopted to permit William Bradford Roulstone, chairman of the meeting, to appoint a committee of fifty to visit the Mayor and again urge the continuation of the Goldman concerts.

Edwin Franko Goldman and his band were present at the meeting, and the speakers included Mrs. Thomas Slack, Baroness Katherine Evans von Klenner, Mrs. Winifred Sackville Stoner and Anthony Mullieri, president of Local 310, one of the two rival union bodies.

The city authorities propose to substitute a program of concerts by various organizations, including the bands of the Police and Fire Departments, for those given exclusively by the Goldman players on the Mall in Central Park in the last two seasons.

## Montreal Manager Wins Suit

MONTREAL, April 18.—The suit of Frank Healy, impresario of the Sistine Choir, against Louis H. Bourdon, Montreal manager, was dismissed by Justice Mercier this week on the ground that Mr. Healy's last minute demand for more money was unjustified. The concert was to begin in Notre Dame Church at 8.30 and as the hour drew near to nine, Mr. Healy refused to let the singers begin the program unless Mr. Bourdon added \$500 to the \$3,500 already agreed upon.

## Chicago Opera Singer Weds Daughter of Mr. and Mrs. Heniot Levy

CHICAGO, April 18.—Heniot Levy, well-known pianist and teacher, and Mrs. Levy have announced the marriage of their daughter, Mildred Eleanor, to Alexander Kipnis, bass-baritone of the Chicago Civic Opera Company, on April 7.

## Announce Guest Artists for Bayreuth and Baden-Baden

**GUEST** artists to be heard at the Bayreuth and Baden-Baden Festivals this summer, Jules Daiber, American representative of the events, has announced will include: Joseph Schwarz, Marie Rappold, Edward Lankow, George Meader, Raymonde Delaunois, Helen Kanders, Lucille Chalfant and Hallie Stiles. Both series will be given in July and August.

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# Scheherazade in West Virginia: Jazz Opera on Its Way



Photo No. 1 by Nicholas Muray; No. 2, Francis Bruguiere; No. 3, Arnold Genthe; No. 5, Geo. M. Kessler; No. 6, Edwin F. Townsend; No. 8, by Nicholas Muray.

## FORTUNE TELLERS WHO MAY MAKE THE JAZZ OPERA COME TRUE

1, George Gershwin; 2, Modern Age of Machinery, from the Ballet, "Sooner and Later"; 3, Emerson Whithorne, Its Composer; 4, Carl Van Vechten; 5, Irving Berlin; 6, Deems Taylor; 7, Setting for the First Act of "Processional," Designed by Mordecai Gorelik; 8, John Howard Lawson, Author of the Play

**T**HE great American opera, the idyl of the wide open spaces, has come down to earth. It has come to Broadway. The dream of an American Wagner has passed with the day of Indian librettos. It is now the jazz opera that waits for a composer and a plot. A new native consciousness is stirring, we are told, and a new native art. The jazz opera must be "typically American," and Indians and cowboys are no longer "typically American." The American opera must follow the path of the American drama. There are the mountaineers of the Carolinas and West Virginia. There are the farmers of New England and the boosters of the Middle West. There are New York subway riders and Harlem cabarets. And there is always Broadway. There the jazz opera must begin.

Ever since Otto H. Kahn issued his diplomatic invitation to composers to submit a jazz opera to the Metropolitan there have been questions and doubts. Can there be a jazz opera? Who will write it? What will it be about?

The answer was three names, Irving Berlin, George Gershwin and Jerome Kern. Mr. Berlin didn't think he could. Mr. Kern didn't think he would. Mr. Gershwin was willing to try.

Then followed query on query. What about American composers who are not of Broadway? What of Deems Taylor, Emerson Whithorne and John Alden Carpenter? Can an opera be all jazz? Can jazz composers write anything else?

Suggestions for a libretto have run the gamut from the obviously ridiculous to the almost possible. The New York World nominated Bret Harte's "Outcasts of Poker Flat" as a typically American and inspiring plot. Dramatic critics welcomed John Howard Lawson's "Processional," a play written in jazz rhythms, as a singularly adaptable story. Alexander Woolcott, in a playful moment, proposed the life of Irving Berlin as certainly the most fitting subject. But the composers have also thought about it.

### Lyricism vs. Jazz

George Gershwin wants a fantastic, colorful book, with the exotic quality of jazz in it. The "home life in America" school of drama is too drab and dull. It gives no opportunity for the dancing which is essential to a jazz opera. Moreover, it has no lyricism.

"The jazz opera," Mr. Gershwin says, "cannot be entirely jazz. Jazz is not grateful music for the voice. It is easy to dance to and difficult to sing. In it the words seldom matter. The tune seldom matters. It is the rhythm that makes jazz. A whole opera in that vein would be inconceivable. An opera must be lyric, and to me it must be fantastic."

"I think it should be a Negro opera, almost a Negro 'Scheherazade.' Negro, because it is not incongruous for a Negro to live jazz. It would not be absurd on the stage. The mood could change from ecstasy to lyricism plausibly, because the Negro has so much of both in his nature. The book, I think, should be an imaginative, whimsical thing, like a Carl Van Vechten story; and I would like to see him write the libretto."

"That type of opera could not, I am afraid, be done at the Metropolitan. It is a typically opera comique venture. I would like to see it open an opera comique on Broadway. I would like to see it put on with a Negro cast. Artists trained in the old tradition could not sing such music, but Negro singers could. It would be a sensation as well as an innovation. 'Processional,' of course, is written in the jazz idiom. Jazz is played through several of the scenes. That, I think, is enough of a musical setting. Making a jazz opera

of it would be overdoing it. I think the jazz opera needs a more picturesque and a less topical libretto."

Emerson Whithorne is a little less optimistic about prospects for a jazz opera.

"I like jazz," he says. "I really enjoy it, but I think we are taking it a little too seriously. It reflects the spirit of the age, but it is only a passing phase. It is not versatile enough to last. A whole jazz opera would be monotonous. Jazz is inimitable for certain effects, but they do not make an opera."

### Working in Paris

"After all, it takes a musician, a craftsman, to write an opera. The mere technical details are stupendous, and jazz writers know nothing about technic. What the public does not understand is that it takes two persons to make a jazz piece—the composer, who invents, or occasionally adapts, a catchy tune with a tricky rhythm and whose name is signed to the song, and the arranger, who gives jazz most of its insinuating charm and remains anonymous. Very few jazz writers can even make a piano score, much less a full orchestral arrangement; and arrangers are devoid of the ingenuity which gives the song its

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# Ten New Works Next Year at Metropolitan

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signments of artists to chief rôles of the new works, while probably already made, will not be officially announced until Mr. Gatti-Casazza returns from Europe next fall, if he follows his usual custom.

With the exception of the revival of Puccini's "Gianni Schicchi," all of the operas decided upon were forecast by MUSICAL AMERICA several weeks ago. Others discussed at that time are understood to be under consideration for season after next.

The list is regarded as an unusual one and one further from the beaten track than any similar list of many seasons. It contains no outstanding masterpiece or landmark in musical history to compare in importance with the Wagner restorations, "Falstaff" and "Pelléas et Mélisande," the salient achievements of the season just concluded. On the other hand, a majority of the works announced would seem to have an appeal for musical epicures, perhaps more than for the mass of opera-goers, though this remains to be demonstrated next season.

## "The Jewels" Already Well Known

Only "The Jewels of the Madonna" would appear at first blush to have been chosen for box office considerations. It may be expected to be a drawing card in its own right, irrespective of the casting. Discussion is rife as to whether Rosa Ponselle or Maria Jeritza will be given the rôle of *Maliella*. Although the part would seem to be a particularly happy one for the former, Mme. Jeritza is said to have been highly successful in it abroad.

The inclusion of the Wolf-Ferrari opera in the repertoire disposes, incidentally, of the talk heard for some years that certain non-musical considerations would prevent this work ever being given at the Metropolitan. It can be said on good authority that the Metropolitan general manager personally does not like "The Jewels"; but, as in the case of several other operas that could be named, he has not permitted his personal feelings to bar the door to a work that has proved successful elsewhere. Performances in other years by the visiting Chicago company have made it amply familiar in New York, as well as in the middle western city, where it has won a place among the standard works that are given every year.

Others among the new operas and the revivals may prove equally popular by reason of the personal strength of the singers to appear in them. Thus, Maria Jeritza, who presumably will be the *Mary* of "The Bartered Bride," may lift that work into more general favor than Emmy Destinn was able to do at the Metropolitan performances in 1909, though the cognoscenti found much that was delightful in the opera at that time.

## "The Jest" in Operatic Form

Giordano's "Cena Delle Beffe," which in some quarters is regarded as likely to be among the outstanding works of the new year, is an unknown quantity, musically, outside of Italy. Apparently, the favorable predictions being made are based quite largely on the success in this country of "The Jest," the play by Benelli, in which John and Lionel Barrymore appeared, from which the libretto is drawn. The score is understood to represent a return to Giordano's earlier style, as found in "Andrea Chenier" and "Fedora," two of his operas that have met with popular approval at the Metropolitan in spite of adverse critical estimates.

Aside from "The Jewels," the one work on the list concerning which no uncertainty as to its quality or its popularity exists, is "Gianni Schicchi." As part of the Puccini Trittico, which also included "Il Tabarro" and "Suor Angelica," it had its world première at the Metropolitan, Dec. 14, 1918, and speedily proved the most popular work of the three. Its return without its companions will doubtless be welcomed by many opera-goers who were amused by its farcical fun. Its restoration at this time probably is due in part to the need of a tried-and-proved one act opera to companion one of the several short works included among the novelties.

## Russian and Spanish Novelties

Stravinsky's "Le Rossignol" is in three brief scenes. When the composer was in New York he took care to distinguish

between the opera and the Symphonic Poem, "Le Chant du Rossignol," with which New York audiences are now amply familiar. Although the orchestral work is based on some of the same material as the opera, vocal excerpts from the latter that have been heard at concerts could only remotely be associated with the symphonic poem. The opera was first performed at the Paris Opéra in May, 1914, six years before the appearance of the orchestral work at a concert in the same capital. The opera has never been given in America.

De Falla's "La Vida Breve" is in two acts and presumably falls short of a full evening's entertainment. It was composed in 1905-6 to a libretto by Carlos Fernandez Shaw. It was first performed at Nice, April 1, 1913, and the following year made its way to the Paris Opéra Comique. The composer, one of the most prominent of present-day Spanish musicians, was a pupil of Tragó, Pedrell, Dukas and Debussy, and while retaining characteristic Spanish color and rhythmic devices, has inclined toward impressionism. Some of his ballet music, including excerpts from "The Three-Cornered Hat" and "El Amor Brujo," has given pleasure to audiences at symphony concerts in New York and elsewhere in this country.

Ravel's "L'Heure Espagnole," a one-act work, given at the Lexington in 1920 by the visiting Chicagoans, has had but one performance in New York. Its humorous and risqué story is accompanied by impressionistic music in some respects as delicate and elusive as that of "Pelléas et Mélisande," and the work presents problems for the Metropolitan's experts to solve, if it is to have the desired degree of intimacy in so vast a house.

## A Pre-Meyerbeer Novelty

"La Vestale" will be the oldest work, save one, in the Metropolitan repertoire, assuming that Mozart's "Così Fan Tutte" is remaining there another year. It is now 115 years since the Spontini opera achieved its première in Napoleon's Paris of 1807. No work of this particular period, the pre-Meyerbeer age of spectacular opera that included Grétry and Méhul, has held the boards at the Metropolitan in recent seasons,

though Spontini's "Cortez" was given four performances there in the late eighties. Whether this will be a first performance in America of "La Vestale" is something to be approached with caution and no little research.

There has been an increasing demand in recent years for "The Barber of Bagdad," due largely to successful revivals of the Cornelius work abroad. First given at Weimar under the bâton of Liszt in 1858, it came to the Metropolitan in 1890, when German opera had the field to itself for a brief span. Veteran opera-goers whose memories go back to performances at that time, as well as younger enthusiasts who have heard the work in Germany, speak of it in terms of high praise, though admitting the old-fashioned and rococo character of the music.

"Don Quichotte," a typical Massenet opera but never regarded as his masterpiece, is of interest and importance almost solely because of the rôle it will supply Feodor Chaliapin. The Russian bass does not seem inclined to undertake new parts, perhaps because the number of appearances given him are not numerous enough to justify the labor. In his first season since his return to the Metropolitan he sang only in "Boris Godounoff." The next year the bass parts in "Mefistofele" and "Don Carlos" were added. "Don Carlos" subsequently dropped out, but he took his turn in "Faust." Indispositions several times prevented announced appearances in "The Barber of Seville," so he has played but four parts in as many seasons at the Metropolitan. The mad knight of the Massenet work, a rôle he sung abroad, will be the fifth. The opera is not an unfamiliar one, having been given by the Chicagoans with Vanni Marcoux in the title rôle.

## An American Ballet

The inclusion in the repertoire of the Carpenter ballet, "Skyscrapers," as forecast, and the announcement of the commissioning of an American composer to write an opera for season after next, have a timely significance, answering, as they do, cumulative complaints on the score of a total lack of American operas at the Metropolitan.

Although some ten American works,

nine operas and one ballet, have appeared in the history of the opera house, several seasons have elapsed since Henry Hadley's "Cleopatra's Night," the last of these, was brought out and then retired to the discard. No one familiar with the merits of these works is apt to complain that they are out of the repertoire today. But everyone interested in the cause of American music has regretted that they had no successors.

Mr. Carpenter's skill in writing pantomimic scores is attested by his "Birth-day of the Infanta," given in New York by the Chicagoans, and by his "Krazy Kat," performed in Town Hall with Adolf Bohm as the cartoon feline. "Skyscrapers" will have its first performance anywhere at the Metropolitan. A legion of well-wishers will await its introduction with the hope that it will usher in a new day for American works at the Metropolitan, and that Mr. Gatti-Casazza will be able to carry out the policy he apparently adopted early in his Metropolitan régime and later abandoned (presumably because the material was not at hand) of producing a new American opera or ballet each season.

OSCAR THOMPSON.

## Goossens to Be Guest

with Damrosch Forces

[Continued from page 1]

These concerts are scheduled for Jan. 3 and 4 in Mecca Auditorium on Fifty-sixth Street, the new home of the New York Symphony, and Jan. 6, 7, 14 and 15 in Carnegie Hall.

Mr. Goossens plans to open his third season with the Rochester Philharmonic Orchestra in October. His two weeks' engagement with the State Symphony will be during the latter part of the season, following that of Ernst von Dohnanyi.

Mr. Goossens will make his second New York appearance with the New York Symphony, the first having been in December, 1924, when he conducted a concert of the International Composers' League. At present Mr. Goossens is in London, his native city, where he has appeared in recent seasons as conductor in concerts of the London Symphony, the British National Opera Company, the Handel Society and other organizations.

The announcement that Mr. Goossens will lead the Rochester forces during the entire season, having been released to the New York Symphony for six concerts in January, clears up the situation regarding the future of the former organization. The English leader has opened the Rochester Philharmonic's season for the last two years and will return to that ensemble in October to conduct its entire season. For the last two years Mr. Goossens and Albert Coates have shared the Rochester post. The recent resignation of the latter has made the orchestra a one-conductor organization.

Mr. Goossens will devote his attention to the Rochester Philharmonic and to other activities of the Eastman School of Music and the Eastman Theater, including a class for conductors.

## FREMONT HOLDS FESTIVAL

"Messiah" Performance Is Feature of Three Days' Schedule

FREMONT, NEB., April 18.—Fremont's first annual spring music festival, lasting three days, was a great success.

Two hundred and fifty voices formed the choir which, under T. Amos Jones, sang "Messiah." The festival started with a concert by the Madrigal Society and Men's Glee Club of Midland College. The next evening the Fremont Midland Symphony of forty was heard, and the Fremont High School Band, under Carl W. Hawkinson, was also successful.

Soloists in "Messiah" were: Genevieve Rice Cowden, Kansas City, soprano; Margaret Sturges Spaulding, Omaha, contralto; Lawrence Dodds, Omaha, tenor; Walter Jenkins, Council Bluffs, Iowa, baritone, and Mr. Jones, bass. Forest Shoemaker was at the organ and May Colson Knowles played the piano.

G. SMEDAL.

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# When Modern Lilts Disturb the Ether: Co-Artists Have a Harmonic Clash



"Our Foolish Correspondent," Marian Huckins, Pictures a Disagreement on Pitch in a Wordless Rhapsody

JUST what happens when a tone-cluster meets a minor triad must be left to the specialists in clang-tints and physiology of the ear. "Our Foolish Correspondent" pictures one of the very impressive occasions when a major modernist creative giant consents to seat himself at the shining new piano on the podium to play accompaniment for a daring young lady vocalist essaying one of his works. Some times the re-

sulting chaos may be blamed on the instrument, for the best informed tuner occasionally blunders. At other times the dampness of the evening is used as an excuse by the string player or singer whose tones just evade the norm. Whatever the cause, the harried composer on the piano bench in the picture seems to be having a hard time to "connect" with the notes which are projected from the singer's pearly lips. However—since it is that kind of a number—the public is probably none the wiser!



# Opera and Orchestral Seasons Close in New York

Recitalists Left Alone in New York's Music Field as Rival Attractions Conclude Activities of Year—De Pachmann Farewell, Palestrina Choir and Last of Beethoven Association Series Among Outstanding Events of Week

**R**ECITALISTS now have the field to themselves in New York, the orchestral year and the opera season having both reached their conclusion last week. Choral and chamber music organizations also have apparently about concluded their activities for the year.

Last week's concerts numbered approximately a score and were of a widely diversified nature. The announced farewell recital "for all time" of Vladimir de Pachmann drew an audience that overflowed on the stage of Carnegie Hall.

The Palestrina Choir contributed an unusual program which included old masterpieces of church music. The last of the Beethoven Association series and a Busoni memorial concert enlisted the services of a number of celebrities. Kitty Cheatham's return to the recital field as a specialist in children's songs was another event off the beaten path of recitals.

## Mme. Zeisler with Beethovenites

Additional seats were provided on the stage of Aeolian Hall on Monday night of last week, when the Beethoven Association gave an even more than usually interesting concert in its unique annual series. The concert was opened with a performance of Mozart's Violin Sonata in B Flat, No. 10, which had distinguished interpreters in Jascha Heifetz and Mischa Levitzki. The violinist endowed his part with much of classic charm, and the splendor of his tone showed to particular advantage in the Andantino. Mr. Levitzki played with much spontaneity and with that scrupulous respect for form which the work requires for an ideal interpretation. There was very warm applause at the close.

Fannie Bloomfield-Zeisler was, in a sense, the guest of honor, playing Chopin's Sonata in B Flat Minor with a magnetism and poetic sonority that transfigured even this familiar masterwork. The individuality of this superb artist proved as potent as when, a few years ago, she toured as a fêted soloist. Her treatment of the bravura passages of the work were in some respects original, but in the poesy of her legato playing she finds few peers among present-day interpreters. Her first appearance was the signal for an ovation, and at the close she was recalled a half dozen times.

The final number was Schubert's Quintet in C Major, Op. 163, played by Mr. Heifetz and Sascha Jacobsen, violinists; Nicholas Moldavan, viola player, and Willem Willeke and Percy Such, 'cellists. Rarely is such ensemble playing heard today, even in the sacrosanct purlieus of chamber music festivals. The Quintet is one of the composer's finest inspirations, in its untroubled serenity and its tonality of ravishing sweetness. Perhaps the players were inspired by the companionship of Mr. Heifetz. Certainly they played with a rare cooperation. Undoubtedly this was one of the better evenings of the Beethovenites—and their best is probably unequalled anywhere. R. M. K.

## De Pachmann's Farewell

In what was announced as his farewell piano recital "for all time," Vladimir de Pachmann played an all-Chopin program to an audience that required chairs on the stage at Carnegie Hall the evening of Monday, April 13. The first two rows of these should have brought a fancy price, for at a de Pachmann recital there is a distinct advantage in a "ringside" seat. As the situs provided the reviewer was a dozen rows or so from the platform, he could not hear Pachmann's valedictory remarks, made before, after and during his numbers. The pianist pointed repeatedly to his right wrist and made apologetic and self-depreciatory gestures, as if he felt that his hands were tricking him; but he also tapped his head and his heart,

and pointed heavenward, with frequent benignant nods that indicated he was quite convinced that no other pianist ever played so divinely as he was doing.

There were moments when such thoughts would almost have been justified. The tone, though characteristically small, was at times of a preternatural beauty altogether remote from the mechanics of the instrument. Runs and scale passages, too, were like the ripplings of water. Single phrases were of haunting tenderness. But there was frequent lack of coordination between the hands, even some stumbling; and the structural unity of the longer numbers was broken up by his chatter and his intentional or unconscious waywardness of rhythms.

The program, not a taxing one, nor one representative of the greater Chopin, was admirably suited to his purposes, because of its opportunity for tonal caress and because it afforded easy-going passages during which talk was possible without leaving too much to the fingers. Included in the first group were the Ballade, Op. 23, G Minor, the A Minor and F Major Etudes of Op. 25, and the A Flat Major Etude of Op. 10. The second group included two of the Preludes, the F Sharp and E Minor, the D Flat Nocturne, Op. 27, and the F Major Valse, Op. 34. In the last group were the E Flat Minor Polonaise, Op. 26, the Second Impromptu, Op. 36, F Sharp, and the Second Scherzo, Op. 31, B Flat Minor. Supplementary numbers included more Chopin, and the Mozart C Minor Fantasia.

The Mozart was beautifully, if eccentrically, played. The Chopin Scherzo, on the other hand, carried eccentricity to the point that almost nothing of beauty remained.

A large part of the audience rushed to the stage for the encores and lingered long about the doors for a final glimpse of the artist, whose retirement, if not reconsidered, is made at the age of seventy-six, after half a century of international fame. O. T.

## Washington Heights Club in Benefit Concert

The sixth and final concert of the season's series arranged by Jane R. Cathcart, president of the Washington Heights Musical Club, was given in Aeolian Hall on April 14 for the benefit of the endowment fund of the MacDowell Colony at Peterborough, N. H. Marjorie Meyer, soprano, headed the program with three songs of MacDowell and a cycle, "A Girl's Day of Sunlight and Shadow" by Elliot Griffis, composer-pianist. Miss Meyer, who is the possessor of a clear voice of considerable power, was accompanied by Frederic Persson, guest artist. Mr. Griffis' cycle was followed by his Sonata in A Flat played by the composer. Mr. Griffis' emphasizing the descriptive titles of each movement: "The Palace," "The Lake," "Goblins" and "Fête." Robert Lowery then contributed a group comprised of Debussy and Chopin and Miss Meyer divided her second group among Italian, Bohemian and German composers, including Pergolesi, Cimarosa, Dvorak, Mahler and Hugo Wolf. Two songs by Henry Holden Huss, dedicated to Miss Meyer, called for a bow of acknowledgment from the composer. Four more American songs concluded the printed program and represented the work of Henriot Levy, Pearl Curran, Beatrice Fenner and Richard Hageman. H. M. M.

## Rubinstein Club

The third concert of the Rubinstein Club was given in the grand ballroom of the Waldorf-Astoria on the evening of April 14, Maria Müller, soprano of the Metropolitan, being the soloist. The chorus, under the baton of William Rogers Chapman, sang numbers by Newton, German, Denza, Scott, Sullivan, Holst, Bumstead and Gaul. Especially effective was Holst's setting of the Hymn to the Travelers from the Rig-Veda. Miss Müller's first number was "Mi Chiamano Mimi" from Puccini's "Bohème" and she was later heard in a

song group by Brahms, Schubert and Grieg and the aria of *Agatha* from "Freischütz." Alice Shaw was at the piano and Louis R. Dressler at the organ. W. R.

## Banks Glee Club Again

The New York Banks Glee Club, founded in 1879 with a small chorus of young bankers, and now consisting of sixty voices, gave its second and final concert of the season at Carnegie Hall on the evening of April 15 under the leadership of Bruno Huhn. Doris Doe, contralto, and Marie Romaet-Rosanoff, 'cellist, were the assisting artists. The chorus gave an excellent account of itself; good attacks, nicely timed codas and general enthusiasm and briskness distinguished its work. Elliot's "Bacchanalian Chorus," a melodious number, and "Scissors Grinders," a Flemish folksong which was repeated, were particularly well received. The climax of the concert, carefully worked up via the "Smuggler's Song" of Edmonds and Mr. Huhn's "Meditation," came in the "Great Is Jehovah" of Schubert-Liszt, in which Dr. Stephen McGrath contributed excellent solos. The full vocal strength of the organization as well as the ability to sing smoothly and with color was revealed in this number, which closed the program. Miss Doe sang an aria from Debussy's "L'Enfant Prodigue" and a mixed group with lovely tone and excellent conception and Mme. Rosanoff in the Liszt-Popper Hungarian Rhapsody exhibited complete mastery over the technic of her instrument. William J. Falk and Carroll Hollister were the accompanists and Dr. J. Christopher Marks, the organist. D. S. L.

## Anna Robenne in Début

Anna Robenne, a Russian dancer who has been prominent at the Stockholm Opera and elsewhere, made her first New York appearance in a dance recital in the Manhattan Opera House on the evening of April 15, assisted by the Barrère Little Symphony and Arthur Loesser, pianist.

Miss Robenne confines herself to dancing pure and simple and does not attempt to "interpret" Beethoven Symphonies or Wagner Finales. She is light of toe and graceful of gesture, two desiderata that by no means all of her confreres share. In view of this, her recital took on a new interest. Her very first number, "The Rose," to music of Liszt, was one of the best things she did, and waltzes, polkas and dances to Russian, Dutch and Caucasian music were all well executed. Mr. Barrère's group was heard in numbers by Saint-Saëns, Debussy, Haydn and other composers, and Mr. Loesser played pieces by Chopin, Field, Rachmaninoff and Liszt.

To return to the principal artist, Miss Robenne proved herself a capable and charming artist in all she attempted, and her further appearances will be awaited with interest. J. A. H.

## Sophie Braslau Returns

Sophie Braslau, who gives about one recital a year in New York, was heard in Carnegie Hall on the evening of April 16, by a large audience. Miss Braslau got far from the beaten track in her program for which thanks are due her, but more thanks would be forthcoming if her choice of songs had had more to recommend them than mere unusualness. Beethoven's "Ah, Perfido!" for instance, with which the program began, was written for the soprano voice, and even at that, is a meandering, ineffectual piece of music. So also, Schumann's "Die Löwenbraut." Great composers when they are dull are no less dull than the veriest tyros. Other things, though, such as Bach's "Slumber, Beloved," from the Christmas Oratorio, and two Erich Wolf songs, were charming and very well sung.

The second group was of Russian songs, beginning with Moussorgsky's "Death's Cradle Song" and going through Stravinsky, Rachmaninoff, Medtner, Achron and Rubinstein, the last named replacing Ipolitoff-Ivanoff announced on the program. The final group was of English songs.

Miss Braslau's voice, as at former hearings, impressed as being one of rare beauty and, save when she tried to enlarge it unduly, of excellent placement. The timbre of the lower register is sufficiently dark not to need being artificially colored in a darker hue, especially to the

## HONOR BUSONI IN SPECIAL CONCERT

Five Pianists Play to Provide Memorial for Late Confrère

The famous Liceo Musicale of Bologna is the oldest conservatory of music in the world. It was there that Wolfgang Amadeus Mozart studied as a child under Padre Martini. It is the custom of this institute to have, in its historical concert hall, a portrait of every musician who has been a director.

Five famous pianists collaborated in Aeolian Hall on Monday afternoon in a concert arranged to raise a fund for a bronze bust of the late Ferruccio Busoni, famous pianist-composer, who was director at Liceo in 1913. William Bachaus, Maria Carreras, Ossip Gabrilowitsch, Ernest Hutcheson and Ernest Schelling were the artists who volunteered their services.

Mr. Gabrilowitsch picked his way between the five pianos which were strewn about the stage and, seating himself at his own, gave a magnificent performance of the Bach-Busoni Chromatic Fantasy and Fugue. Except for some rather crude trills in the Fantasy it was one of the most perfect and thoroughly heart-warming readings of the work that have been heard recently. Beginning with a ravishing pianissimo Mr. Gabrilowitsch worked up a tremendous climax. It was playing that earned him at least ten recalls.

Messrs. Hutcheson and Schelling gave a beautifully modelled performance of Saint-Saëns' dull Variations on a dull Theme of Beethoven with perfect equality of tone in the voices of the fugue and ample technic throughout. Ferruccio Busoni's spirit hands played the next number, his own transcription of the Bach Chaconne, through the medium of the Duo-Art Reproducing Piano. It was remarkably life-like and the power of the closing chords caused more than one furtive look toward the piano to see whether a more tangible person was seated at the instrument.

Maria Carreras chose the B Flat Minor Sonata of Chopin, possibly because the Marche Funèbre seemed in keeping with the memory of her departed master and friend. The emotion which the pianist evidently felt seemed at times to overwhelm her and this was reflected in her playing.

Mr. Bachaus, appearing on the Aeolian Hall stage for the fifth time this season, was in his best form, which is to say that his playing scaled the heights of pianism. The G Minor Ballade, Berceuse, and Scherzo in C Sharp Minor of Chopin were all played with the mastery of tone, style, nuance and the effortless technic which have made Mr. Bachaus' recitals events. Particularly fine was his reading of the Scherzo. Rarely has the chorale of the Trio sounded so noble, and the broken chords that tinkle so deliciously as effective as on this occasion. A large audience listened with every sign of intense enjoyment. W. S.

detriment of tone-quality, and Miss Braslau is an artist of sufficiently ripe experience to know that a tone of beauty is, in the last analysis, of greater value than one of mere size.

"Der Erlkönig" was given as encore to the first group and the Londonderry Air to the second. In the Irish tune as in the Rubinstein song, Miss Braslau did some of her best singing of the evening, and this was very good indeed, for she let her lovely voice flow out instead of urging it forth.

Through the evening, the audience evinced loud appreciation of Miss Braslau's singing. Louise Lindner extracted adequate accompaniments from a piano not perfectly in tune. J. A. H.

## De Curtis Concert

Beniamino Gigli was the chief attraction on the list of artists who assisted Ernesto De Curtis in a concert of his songs in the Town Hall on the evening of April 16. The famous tenor gave

[Continued on page 37]



## INDIANAPOLIS HEARS NEW MASS BY YON

### Artist Visitors Include Carreras and Ivogün—Oratorios Given

By Pauline Schellschmidt

INDIANAPOLIS, April 18.—At Saints Peter and Paul Cathedral the Schola Cantorum, a male choir, assisted by a string orchestra, recently presented for the first time in this country a new mass by Pietro A. Yon. Elmer Andrew Steffen is director of the Schola Cantorum, and Frances Spencer organist. Members of the quartet are Harry Calland, Humbert Pagani, Edward La Shelle and Elmer A. Steffen.

Maria Carreras, pianist, made her first appearance in Indianapolis before the members of the Männerchor Society on the afternoon of April 5 at the Academy of Music. The audience showed much interest in a program of Beethoven, Liszt, Chopin, Mendelssohn, Albeniz, Respighi and Pich-Mangiagalli.

A program of three sonatas for violin and piano was played by Rudolph Reiners, violinist of Chicago, and Mildred Huls, pianist of Indianapolis, on Monday evening, April 6, at Hollenbeck Hall. The Beethoven D and F Major and Grieg F Major Sonatas made up the program.

The Männerchor presented Maria Ivogün, coloratura soprano, in a recital program on a recent Sunday afternoon. She received much applause for her singing of arias from Mozart's "Impresario" and Meyerbeer's "Huguenots" and songs by Schumann, Strauss, Grieg, Hadley, Josten and others. Max Jaffe was the accompanist.

Rudolf Reuter, pianist, of Chicago, played a program at the Masonic Temple recently. Included in his extensive list

were compositions of Bach, Gluck, Brahms, Schumann, Chopin, Busoni, Debussy, Liszt, Godowsky-Corelli, MacDowell and of the ultra-modern Hindemith. Extra numbers were demanded. The Paramount Artists' Service presented Mr. Reuter.

Bomar Cramer of the Indiana College of Music and Fine Arts provided the hour program at the Herron Art Institute on a recent Sunday afternoon.

The Matinée Musicale presented the final program given by active members on Friday afternoon, April 9, at the Masonic Temple. The following participated: Isabel Parry, Selma Anna Zahl, Lucille Wagner, Geraldine Trotter, Alma Meller Lentz, Consuelo Rettig, Carolyn Turner and Mrs. John Kolmer.

Many churches celebrated the Easter season with special programs. Christ Church gave the oratorio, "St. Paul," under Walter Flandorf, organist and choir conductor, with the following soloists: Harlow F. Dean, W. W. Lindsey, Bernice Church, Norma French and Fred Sabins.

Dvorak's oratorio, "At the Foot of the Cross," was sung for the first time in Indianapolis on April 9 by the choir of the Tabernacle Presbyterian Church, under the direction of Frederick Newell Morris. The soloists were Florence Parkin Welch, Norma French, Floyd Chaffee and Fred Newell Morris. Paul Matthews was the organist.

Gounod's "Redemption" was given on a Thursday evening at the Church of the Advent, under the direction of Horace Whitehouse, organist and choir-master, with Mrs. Emma Rempfer Whitehouse, Harlow F. Dean and E. V. Alexander as soloists.

Charlotte Lieber sang at the free public concert at the John Herron Art Institute on Easter Sunday afternoon numbers by Gretchaninoff, Sibella, Beach, Gilberte and Protheroe. Ross Caldwell accompanied.

was also heard in other numbers. Mr. Storr sang two groups that included songs by Handel, Verdi, Schenck, Rubinstein and Liddle, and made a fine impression in his first visit to Norwich. As encores he gave Russell's "Vale" and Schenck's "Love Me Forever." Mr. Farrell was heard to good advantage in Liszt's Concerto in E Flat, with Mr. Lester at the organ. The artists were applauded by an audience of more than 1000 persons.

### Marguerite Liszniewska to Conduct Master Class in California

CINCINNATI, April 18.—The services of Marguerite Melville-Liszniewska have been secured by Alice Metcalf, San Francisco manager, for a series of summer master classes in California beginning in July. Late in the season Mme. Liszniewska will play the Ysaye Piano Concerto with orchestra at the Hollywood Bowl.

### Charles City Likes Organ Recital Given by Charles Leech Gulick

CHARLES CITY, IOWA, April 18.—Charles Leech Gulick gave an organ recital in the First Congregational Church recently. This was one of the most artistic concerts heard in a long time and was appreciated by a large audience. Mr. Gulick played three of his own compositions, one of which, "Nuptial March," is new. One of the most enjoyed numbers was his fine interpretation of Moskowski's Serenade. Mr. Gulick was recalled several times at the end of the concert and was generous with encores. BELLE CALDWELL.

### San Francisco Applauds Players of Stringed Instruments

SAN FRANCISCO, April 18.—Flori Gough, young San Francisco 'cellist and former pupil of Stanislas Bem, was heard in concert, assisted by Lev Shorr, pianist, in the Fairmont Hotel recently. Miss Gough, who won first prize as 'cellist at the Paris Conservatoire, played Sammartini's G Major Sonata, Haydn's D Major Concerto, and works by Schumann, Fauré, Delune, Handel and Mozart. She was presented under the management of Lulu J. Blumberg. The program given by Edouard Deru, violinist, head of the violin department of the San Francisco Conservatory, in the St. Francis Hotel recently was repeated in the auditorium of the Conser-

vatory. Concertos by Bach and Vivaldi, Ernest Bloch's "Baal Shen," Achron's "Hebrew Melody," and other works were played by Mr. Deru, Olive Hyde and Arthur Nord, with Beatrice Anthony as accompanist. CHARLES A. QUITZOW.

### LEWISTON-AUBURN CHORUS MAKES DEBUT IN CONCERT

French Tenor and Baritone Heard as Soloists in Program Given Under Brunelle's Baton

LEWISTON, ME., April 18.—The Lewiston-Auburn Choral Society made its debut in concert in Lewiston City Hall recently, presenting an ambitious program by a well-balanced chorus of 125 voices, a selected orchestra of local players and two foreign solo artists of distinction—Rudolphe Plamondon, a tenor of the Paris Opéra, and Ulysse Paquin, concert bass, also from Paris. An audience of more than 1500 included many Franco-Americans.

Arthur N. Brunelle, conductor, led a program of choral numbers marked by excellent singing. Among the works given were Gounod's "Les Martyrs," Gossec's "Hymne à la Nature," Schubert's "Serenade" and the Barcarolle from "Tales of Hoffmann."

Mr. Plamondon's finish of style was disclosed in French and English numbers, including Bloch's "La Fiancée de la Mer," Berlioz's "Le Repos de la Sainte Famille," Adams' "Adieu, Marie," and Fauré's "La Belle au Bois Dormant." Mr. Paquin impressed auditors with his rich dramatic voice in Mozart's "Isis," Berlioz's "Le Songe d'Herode," an air from Borodin's "Prince Igor," Yon's "The Fool of Thule" and Flegler's "Le Cor." Both artists were heard in Bemberg's "Serenade de Paquin," Lully's "Au Clair de la Lune," an air from Bizet's "Les Pêcheurs de Perles," Schubert's "Tableau de Famille" and Faure's "Le Crucifix."

Donat J. Paradis, president, and the other officials of the society held a reception for the visiting artists at the close. ALICE FROST LORD.

### Half-million Dollars Devoted for Fairs, Questionnaire Reveals

More than \$500,000 were spent for music last summer by county, district and state fair associations, according to a report compiled from a questionnaire sent out by Izetta May McHenry, music editor of *The Billboard*. The results of the questionnaire have been incorporated in a booklet, issued by the National Bureau for the Advancement of Music, in order to acquaint the 2000 fair managers throughout the country with the value of music in the entertainment program. Of the 700 fairs which replied, Iowa ranked the highest of any State, with forty fairs expending a total of \$38,650. The booklet points out the most effective use of music in fair programs and suggests various ways of making it a more vital influence in the community. It is issued free to the fair committees.

### San Antonio Is Visited by Margaret Matzenauer

SAN ANTONIO, TEX., April 18.—Margaret Matzenauer, contralto, appeared in recital recently in Beethoven Hall, under the local management of Edith M. Resch, winning the utmost admiration for her voice and skill in a program which held the arias, "Voce di Donna," from "Gloconda"; "Lietti Signor," from Meyerbeer's "Huguenots"; "Ah, mon fils" from "Le Prophète"; "Mon coeur s'ouvre" and songs by Schumann, Brahms, Strauss, Arensky, Fauré and Chausson. Frank La Forge was represented by several numbers. George Vause was at the piano as accompanist and soloist. GENEVIEVE M. TUCKER.

### Ethelynde Smith and H. H. Zehner Heard in Columbia, Pa.

COLUMBIA, PA., April 18.—Ethelynde Smith, soprano; Harry H. Zehner, bass, and Mrs. David Book, accompanist, gave a program in the high school auditorium on the evening of March 24 that drew a large audience. Practically the entire program was given in English and most of the songs were by American composers. The singers were heartily applauded and both responded with encores.

## DETROIT MEN GIVE "POEMS" BY BLOCH

### Florence Easton Is Soloist Under Gabrilowitsch—Heifetz in Recital

By Mabel McDonough Furney

DETROIT, April 18.—For the Detroit Symphony concerts of April 2 and 3 Ossip Gabrilowitsch gave first local performances of Ernest Bloch's "Trois Poèmes Juifs" and "The Tempest" by Tchaikovsky. Florence Easton, soprano of the Metropolitan, was the soloist in the florid Weber aria, "Ocean, Thou Mighty Monster," well suited to her dramatic style, and an excerpt from Mozart's "Così fan tutte," which displayed her tone quality advantageously. She was accorded tremendous ovations at both performances, proving one of the most popular soloists of the season.

The Bloch poems commanded respectful attention, but were somewhat too sombre to arouse much enthusiasm. What they lacked in gaiety, however, was supplied by the Fourth Symphony of Beethoven, which followed. Mr. Gabrilowitsch presented it with a deft hand, and his men responded so splendidly that they were called to their feet in response to the applause. The Tchaikovsky work made a pleasing impression, but Detroiters will probably never vouchsafe to it the favor that has been bestowed upon other works of the same composer.

Two members of the Detroit Symphony, Djina Ostrowska, harpist, and Joseph Gerner, violinist, served as soloists at the Sunday afternoon concert by the organization on April 5. Victor Kolar led the men through a program that included Mendelssohn's Overture, "Fingal's Cave," the "Caucasian Sketches" of Ippolitoff-Ivanoff affording opportunities for the talents of Florian Wittmann, viola, and A. Rey, English horn, the Elegy and Musette from the Sibelius Suite, "King Christian II," and the Bacchanale from Saint-Saëns' "Samson et Dalila." Miss Ostrowska played Salzedo's "Variations on a Theme in the Ancient Style" and created a furore, adding as encore an Arabesque of Debussy. Mr. Gerner played the "Faust" Fantasy of Wieniawski. He was roundly applauded but could not be prevailed upon to add an encore.

Jascha Heifetz gave a recital in Orchestra Hall on April 7 before an audience that occupied all of the standing room and about 200 chairs on the stage.

On Sunday evening, April 5, Francis Mackay produced Bach's "Passion According to St. Matthew" in St. Paul's Cathedral. Mr. Mackay presided at the organ and Leona E. Mitchell, Helen Kennedy Snyder, Thomas C. Evans, John D. Renton, George Macdonald and Edward J. Galer were soloists.

### Peabody Alumni Honor Former Director

BALTIMORE, April 18.—A bronze memorial to the late Asger Hamerik, for twenty-six years director of Peabody Conservatory, was unveiled by Elizabeth Ellen Starr, at the close of the manuscript concert of the Alumni Association on the evening of April 7. Many former associates and friends of the director were present. General Lawrason Riggs, president of the board of trustees, made a short address.

### Doris Nichols Holmes Joins Faculty of Ithaca Conservatory

ITHACA, N. Y., April 18.—The Ithaca Conservatory has announced the addition to its piano faculty of Doris Nichols Holmes, who will coach accompanists and singers also. Mrs. Holmes is a graduate of the Conservatory and was for six years a member of the faculty before continuing her studies in New York and Paris. She returned to Ithaca recently to become the bride of Glenmore Holmes.

Frank Grey's "Give Me One Rose to Remember" and David Guion's "Howdy Mis' Springtime" have recently been received with success on the programs of prominent singers. Among those who have sung the songs are Franceska Kaspar Lawson, Mabel Garrison, Florence Macbeth and Cecil Arden.

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## GRAND RAPIDS MUSICIANS GIVE VARIED PROGRAMS

### High School Players in Fine List—Local Composers' Works Played—Lenten Musical Series Opened

GRAND RAPIDS, MICH., April 18.—The Union High School Orchestra and Band, under the leadership of George Amos, and assisted by a mixed chorus led by Mrs. Irene Dunn Burns, gave a fine program in the High School Auditorium.

The third students' recital of the season under the auspices of the Grand Rapids Conservatory, Oscar C. Cress, director, was given recently in the St. Cecilia Building, to an appreciative audience.

A piano recital of the compositions of Walter Niemann was given by thirteen pupils of Carl Andresch in his studio recently.

A number of South High School students broadcast a program from Grand Rapids Radio Station WEBK on the same day. Bessie Lindley, head of the vocal department, directed the program, which was arranged by Charles F. H. Mills.

The first Lenten musical service in St. Marks' Pro-Cathedral was given under Blodgett. The choir was assisted by Mrs. J. H. Michaelson, soprano; Andrew Sessink, tenor, and A. Hazenbush, bass.

The South High School Orchestra, under Forrest L. Buchtel, was assisted by Frances Morton Crume, contralto; Hazel McEachron, pianist, and the South High String Quartet in its third concert in the series of community events.

The extension committee of the St. Cecilia Society gave a community concert in the auditorium of the Creston High School recently. The program included a string quartet, vocal duets, piano numbers, readings and soprano solos, with the accompaniment of strings. Mrs. Paul Kemper, contralto, and Mrs. Lueve Parcelle, pianist, assisted. VIOLA CRAW PARCELLE.

### Artists Join in Norwich, Conn., Concert

NORWICH, CONN., April 18.—Frank Farrell, pianist; Frederick W. Lester, organist, and Lionel Storr, baritone, gave the second in the series of Lenten concerts in the Palace Theater on a recent afternoon. Mr. Lester opened the program with a good interpretation of Bach's Fugue in E Flat and





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Kelley's "Pilgrim's Progress" Broadcast from Covent Garden

LONDON, April 5.—Edgar Stillman Kelley's musical miracle play, "Pilgrim's Progress," a representative American work for performance at Covent Garden in connection with the British Broadcasting Company's series of international symphony concerts, aroused much comment. It was broadcast from every station of the British Broadcasting Company. The Wolverhampton Musical Society, with its conductor, Joseph Lewis, was engaged for the occasion, as was the Birmingham Symphony Orchestra.

The soloists were Ursula Greville, John Coates and Harold Williams, Australian baritone.

The personal triumph of the evening was undoubtedly that of Miss Greville, who was in the best possible form and sang the soprano airs in a manner which delighted the audience.

Critics generally accorded the work a mixed reception, but there was not the slightest question about its popular success. The simplicity of the story made the work admirable for broadcasting purposes.

The applause at the close of the performance was tremendous. Mr. Stillman Kelley made a simple expression of thanks. It was as a representative of American music that he received his final tremendous ovation.

H. S. GORDON.

## Paris Musical Season Gains Momentum

PARIS, April 2.—The Scandinavian conductor, Georg Schneevogt, who conducted two Paderloup concerts here recently with tremendous success, was hailed by the press and public as one of the foremost conductors of the day. His performance of Beethoven's "Eroica" was particularly stirring and aroused much enthusiasm. Arthur Honegger's "Le Roi David" is becoming more and more successful. It had its tenth hearing this season a short time ago at the Salle Gaveau, and aroused even more enthusiasm than it has in the past. Richard Strauss' "Alpine" Symphony had its first Parisian performance at the Colonne concerts recently under the baton of the Berlin conductor, Bernard Tittel. It made a stir among the French public, but hardly satisfied the critic.

GASTON DUFFY.

## Queen's Hall Orchestra Tour Abandoned

LONDON, April 5.—The effort to arrange for a tour of the Dominions to open at the New Zealand Exhibition by the Queen's Hall Orchestra under its conductor, Sir Henry Wood, has been abandoned on the ground of prohibitive expense. The cost of each concert scheduled for orchestra alone would have been about \$5,000. It was Sir Henry Wood's intention to visit the United States during this tour, and it may be taken that this visit is cancelled also for the time being.

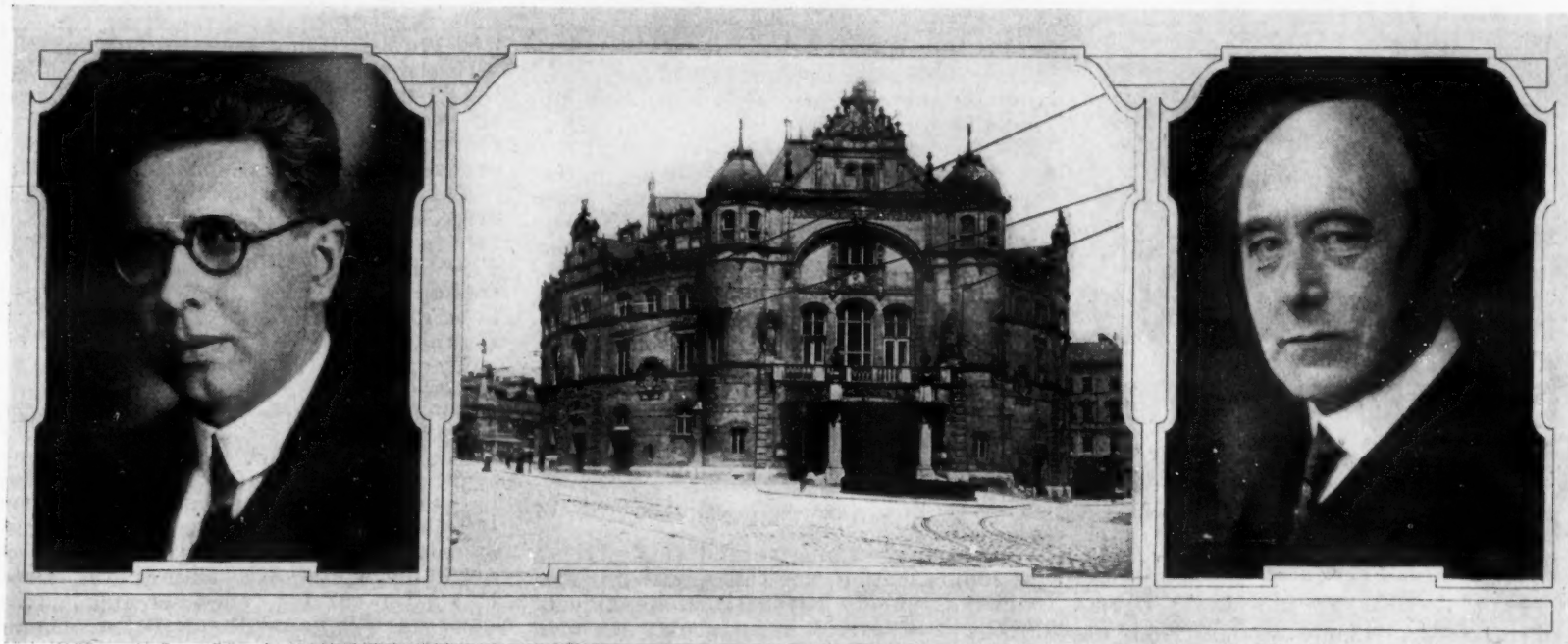
## Bayreuth Festival to Open July 22

BAYREUTH, April 3.—Final plans for this year's festival have been completed. The festival will open on July 22 with a performance of "Meistersinger" and will close on Aug. 20. "Parsifal" will be sung July 23 and Aug. 1, 4, 8, 10 and 20. "The Ring of the Niebelung," consisting of "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung," will be given from July 26 to July 29 and from Aug. 13 to Aug. 17.

## Stransky to Conduct at Baden-Baden

BADEN-BADEN, April 3.—The Mozart Festival here this season will take place between Aug. 15 and Sept. 2, and will again be conducted by Josef Stransky, former leader of the State Symphony Orchestra. "Enlèvement au Serail," "Figaro," "Cosi Fan Tutte," "Magic Flute" and "Don Giovanni" will be given in three distinct cycles. The engagement of some Metropolitan artists is now being made, according to Jules Daiber, manager of the Festival performances.

# Vienna Volksoper, Insolvent, Faces Disaster



## VIENNA VOLKSOPER UNDER THE RECEIVERSHIP

A Photograph of the Famous Institution Is Shown. Center; at Right, Josef Reitler, of the Neues Wiener Konservatorium, New Administrator of the House; Felix Weingartner, Conductor of the Opera in Days of Success

VIENNA, April 1.—The Volksoper, which even at the time of Felix Weingartner's directorship was never self-supporting, has experienced crisis after crisis. Dr. Fritz Stiedry, Weingartner's successor, produced some very notable successes, but only from an artistic point of view. The strike of the orchestra last spring caused a loss to the Volksoper which was estimated at 500,000,000 kronen (about \$7,100). The continual rising of the index and the demand for a forty per cent increase of wages by the members of the orchestra last December put the management into a critical position.

As a result of the general economic crisis in Austria, the Volksoper suffered a financial collapse and had officially to declare its insolvency. No funds were available to cover the necessary current payments, of which the following were the chief items: wages for staff 1,326,000,000 kronen; Municipal taxes, 2,109,000,000 kronen, and debts of premiums (*tantiemes*) etc., 372,000,000 kronen. Besides these there is an outstanding amount (bad debts) of 3,235,000,000 kronen.

The Court of Commerce designated Josef Reitler, director of the Neues Wiener Konservatorium—an expert in artistic questions as well as in economic problems—as a receiver on behalf of the Volksoper, who with wise and tactful negotiations succeeded in obtaining a settlement with the creditors for twenty-five per cent. The payments will be made in twelve installments beginning Sept. 1, 1925. Up to the end of this season, however, only seventy per cent of the wages could be guaranteed for the present staff.

It is remarkable that, in spite of the financial difficulties, all performances have been carried out—except those during the strike of the orchestra from Dec. 13 to 19 last—and the artistic and administrative staff fulfilled their by no means easy duties in an admirable way. Lately, however, experienced eyes and ears observed a slight trait of nervousness in those on the stage, in the orchestra and even at the conductor's desk, which no doubt was accounted for by the unhealthy general conditions.

## Répertoire Lightened

Since finances are in such a condition, the selection of the repertoire shows a change toward lighter works. Instead of "Parsifal" and "Meistersinger," as before, one now sees "Gräfin Maritza" and "1001 Nights" on the program. Is it the longing of the overworked managers and actors to have lighter plays performed, or do they hope through such performances to make it possible to cover the deficit in a shorter time?

The Volksoper takes an important part in the education and social life of Vienna's population—at present about

2,000,000—and showed an inestimable merit also in discovering operatic stars. Vienna badly needs a second Opera and it would mean an immense loss if the doors of such an institution should have to be closed.

There has been much talk and writing about a possible foreign loan which could bring the finances of the Volksoper to a sound basis. Its future existence is now in the hands of the staff, as only their unselfish, permanent hard work, combined with heavy sacrifices, will be able to save this important link of culture from destruction.

FRANCIS C. FUERST.

The crises in the two opera houses in Vienna—the State Opera and the Volksoper—may by no means be regarded as settled at present. The negotiations concerning a financial adjustment in the Volksoper have had, it is true, a result favorable to this institution, but the adjustment granted does not mean the real salvation of the Volksoper. The Austrian law divides the creditors in such proceedings into two classes—into privileged creditors and into common creditors. Among the former are ranked the public duties and the employees of the institute, and for these a quota of twenty-five per cent was fixed.

The important question now is whether the attempt will succeed in inducing the employees of the Volksoper—who form the first group of the privileged creditors—to accept a fair portion of their salaries in arrears, which amount to two billion kronen, and a reduction of their salaries fixed in their agreements expiring on the first of August, 1925; whether it will come to an agreement with the municipal authorities of Vienna (who form the second group of the privileged creditors) concerning the granting of a respite for the tax payments in arrears, also amounting to two billion kronen. (The city of Vienna levies on each opera performance ten per cent and on each operetta performance twenty-four and one-half of the gross proceeds.)

## Municipality Indifferent

The city of Vienna, although being the ground proprietor of the Volksoper, and as such at least morally obliged to do something for the salvation of the Volksoper, remains perfectly indifferent, although the existence of 400 families of the employees of the Volksoper is at stake. Another sponsor commanding sufficient funds has not been found as yet.

This condition is not to be wondered at, for the only assets of this theater is the sinking fund, the value of which has been estimated at four to five billion kronen. Against these assets there are liabilities of more than eight billion kronen. From what has been said, it may be seen that the situation of the Volksoper may not yet be called an agreeable one.

As to the State Opera, it must be said that the conflict between Richard Strauss and Franz Schalk, which increased to a gigantic affair, is the cause of a continuous trouble. The endeavors of the Minister for Public Education as supreme chief of the State Opera to bring Strauss back to Austria in any way have entirely and perhaps finally failed. Bruno Walter's candidacy for the post of the director is violently objected to for the same political reasons as was the candidacy of Robert Pollack. Furtwängler has definitely refused. The engagement of the hitherto first conductor of the Munich State Opera, Robert Heger, as conductor to assist Schalk, is the only definite thing. But by this the principal questions concerning the further existence of the State Opera are hardly touched.

DR. ROBERT KONTA.

## Dirk Foch Succeeds Loewe as Leader of Vienna Konzertverein

VIENNA, April 3.—Dirk Foch, formerly conductor of the City Symphony of New York, has been appointed leader of the Vienna Konzertverein Orchestra, to succeed the late Ferdinand Loewe. A memorial concert in honor of the deceased conductor was held in the Konzerthausaal recently. The program included Mozart's "Requiem," under the baton of Paul von Klenau, and the Prelude and "Good Friday Spell" from "Parsifal," led by Mr. Foch.

## Japanese Beethoven Program Presented to Bonn Museum

VIENNA, April 3.—At the occasion of the first performance of Beethoven's Ninth Symphony in Japan, Dr. Tamura, professor at the Royal Music Academy in Tokio, sent a copy of the program to the Beethoven House at Bonn, just 100 years after the Vienna "Uraufführung" (first performance). Besides the usual explaining words it contains the full translation of the "Lied an die Freude."

At the same concert, which was conducted by Prof. Gustav Kron, there was given also the first performance in Japan of Bach's Double Concerto, which, as well as the Ninth Symphony, had very great appreciation from the Japanese auditors.

FRANCIS C. FUERST.

COPENHAGEN, April 3.—Emil Telmányi, violinist, is giving a series of three Beethoven evenings at which all the violin and piano sonatas will be played. He has just completed a successful tour of fifteen recitals in Hungary, Rumania and Czechoslovakia after a full season in Scandinavia and northern Europe.

PARIS, April 1.—Helen Hogan, American organist, appeared at the Eglise des Etrangers in the last of a series of organ recitals which numbered such famous soloists as Vierne, Widor, Bonnet and Jacobs.





The Metropolitan's Commission and Mr. Taylor—How a Joker Donned the Gershwin Pajamas—Some Native Works Which Frequent Strange Climes—Los Angeles Sprouts Lyric Drama Projects—A Homily on Jazz from the Texas State House—Tennessee, Paradise of Non-Evolution, Stalks the "Wicked" Theater—Mme. Walska Launches Defensive Against Critics—Herr Strauss Takes a Knock at Operatic Conditions in the Land of the Free—Organizing a "Booster" Campaign for the Musical Stage

Dear MUSICAL AMERICA:

Mr. Gatti-Casazza's decision to return to his former policy of commissioning an American composer to write an opera must be applauded by everybody.

The rumors that Deems Taylor would be the man to get the commission have proved well founded. Mr. Taylor is one of the few real craftsmen; moreover, there is a rich vein of whimsy through his work which, transplanted to an opera, would make a deliciously individual score.

The next problem for Deems will be to decide on the libretto—always a terrific problem for our American composers.

Stories have been floating around that Taylor or George Gershwin would base an opera on the O'Neill play, "Emperor Jones," but I can say confidently there is no truth in this tale.

Anyhow, many thousands of persons now believe firmly that "Emperor Jones" will be made into an opera by Gershwin as a result of an "interview" ostensibly given out by the jazz composer just before he sailed for Europe.

As a matter of fact, Gershwin did not give out this story.

A certain writer of popular songs, who has the reputation of being a confirmed joker, managed to find his way to Gershwin's stateroom just before the steamer sailed last week.

He donned Gershwin's pajamas and, when the regiment of newspaper correspondents stormed the room for an interview with Gershwin, the disguised writer of popular airs nonchalantly puffed at his cigarette and offered information quite freely. No one suspected he was not Gershwin.

He said that doubtless he would use the play "Emperor Jones" for an opera and thereby fulfill the predictions of Otto H. Kahn, who some time ago expressed his desire to hear an opera based on jazz produced at the Metropolitan.

The reporters swallowed the whole story, whereupon the joker slipped off the Gershwin disguise and hurriedly disappeared from the boat.

I wonder that Gershwin did not radio a denial.

Incidentally, I hear that Gershwin has been engaged for two appearances with

the New York Symphony next year. Last season, you know, young Gershwin created quite a furore in London with his ragtime music.

Like Irving Berlin, Gershwin has the gift of melodic expression. He is a good pianist, so far as his own rhythmic music is concerned, but I do not believe he has been engaged on his merits as a virtuoso. Doubtless the idea behind the engagement is that he will play some of his distinctly "American" music.

As yet Gershwin is undeveloped in the technical sense, but I believe he is striving to overcome this deficiency by hard study with some well-known orthodox teacher of the European school.

Gershwin's remarkable success in the popular music field is due to his own original syncopated mode of expression. Now, if he must submit himself to the usual severe training which every serious composer is obliged to undergo, the essence of his style may evaporate. Sublimated jazz is something else.

We have an example in Negro spirituals. When a composer is through manipulating the raw product of the Negro theme, little remains of the primitive strength which distinguishes the pure product.

Folk-music cannot stand this process of sophistication, nor can American jazz, which is chiefly rhythmic in its appeal.

I believe Gershwin is to play his own concerto with the New York Symphony, but I do not believe this composition has yet been created.

When the wiseacres read last week about Gershwin's supposed choice of "Emperor Jones" for an opera book, they pointed out that dramatically and theatrically the idea was impossible on account of the O'Neill play being written around one character.

I suppose these people are right. Surely no one singer could sustain interest in any opera.

To test this point, however, I would suggest that the question be referred to our noted singers.

I wonder if some of them will deny that they personally could not manage to sing a whole evening, all alone on the stage in the one-man opera!

To go back to Deems Taylor, who is, of course, a musician of a totally different order—I say this in all kindness to Mr. Gershwin, for whose crude but expressive gifts I hold a high regard.

Taylor makes no pretence of being strictly an American composer, for he understands that the art of composition is universal, so I would not be surprised at whatever subject he selected for his libretto. I do hope that he will steer away from the alluring mermaids who have enticed so many composers on the rocks. It is only a personal thought, but I nurse the hope that Mr. Taylor will not write Oriental music or put on war paint and essay an American Indian theme.

Charles Wakefield Cadman, you know, wrote a neat little opera, "Shanewis," with American Indians and white folks as the subject. This opera was one of the few American works which survived a first season at the Metropolitan.

Victor Herbert's "Natoma," you remember, was produced by the Chicago Company in the Campanini days at the time the Chicagoans paid their seasonal visits to the Metropolitan, and was likewise Indian in origin.

Poor old Victor Herbert, valiant Irishman and strongly Teutonic in his music, thought that he must speak in the Indian idiom—and the result was not wholly bad.

Herbert's "Madeleine," produced at the Metropolitan, was a French drawing-room subject.

Henry Hadley chose an Oriental locale, you remember—"Cleopatra's Night." Hadley is the only American composer with Cadman whose opera was carried over for a second season.

Hugo's one-act "Temple Dancer" was also Eastern in theme.

"The Legend," composed by Joseph Breil, the moving picture director who broke into the Metropolitan, concerned the Balkans.

Henry Gilbert's "Dance in the Place Congo" related to Negroes and old New Orleans. Gilbert, stanch New Englander, by the way, is one of our most thoroughly American composers, and I am quite shocked that his works have not been more widely produced in the past few years.

The lamented Reginald DeKoven's "Canterbury Pilgrims" related, of course, to the Chaucerian tale. It was

elaborately mounted and was sung in English, but the work was admittedly not representative.

Horatio W. Parker's "Mona," based on an ancient Druidic idea, executed by the librettist Brian Hooker, captured the Metropolitan's \$10,000 prize in the spring of 1912. Dr. Parker borrowed Wagnerian theories, but despite its lack of originality and its patchiness the work won some admiration.

Walter Damrosch's "Cyrano de Bergerac," one of the loveliest stories of all time, was of course French in subject, but Walter Damrosch pointed out the way clearly in 1894 when he composed the opera, "The Scarlet Letter," based on the American, Nathaniel Hawthorne's, story. Damrosch's opera was produced at the Academy of Music.

The New England composer, Frederick S. Converse, went to the land of fairies for his "operatic fantasy," "The Pipe of Desire," given by the Metropolitan at the end of the 1910 season and later given at the New Theater, now the Century.

The English language was used in all of the foregoing operas, and logically the majority of the singers in the casts were Americans.

I am grateful, too, that Gatti did not initiate another contest. The commission idea is the only sensible method of obtaining a new American opera. I say this after careful reflection and looking back on the painful panorama of past competitions.

As a matter of fact, few worthy composers are willing to waste their time on contests in view of their experiences: wasted time, wasted efforts and ruffled feelings. I sympathize with the composer first of all, but I also have a warm nook in my heart for the poor man who is compelled to act as judge in these contests.

Invariably his nerves and his reputation are both blasted forever, be he as fair and impartial as Solomon himself.

Leave it to California to take up challenges in behalf of her famous climate.

I have just received an indignant letter from a Californian, the substance of which is "What do you mean by your line, 'the season will be a lively one for Los Angeles and San Francisco, weather permitting'? Weather permitting, indeed, sir! I would refer you to the Weather Bureau reports as to the absolute perfection of the Los Angeles climate," etc., etc.

I shall not quote any more of his remarks, this being strictly a family paper.

You have one guess as to which city this gentleman hails from, Los Angeles or San Francisco.

I am also in receipt of a clipping from a Los Angeles paper headed "Rival Opera Invasion Led by Behymer." Then the writer, Kenneth McGaffey, declares the noted Los Angeles impresario to be the business head "behind the contemplated invasion of an opera company formed from artists who are to appear with the San Francisco opera season."

Los Angeles, you may remember, gave its first season of civic opera last year.

It is claimed by Mr. McGaffey's article that "Behymer, reports assert, had quite a feud last season with Merola when that impresario conceived the idea of bringing some of the artists from the San Francisco company south for a local season."

As a result of this supposed disagreement, Merola "took the matter up with a group of civic patriots, who formed the Los Angeles Opera Association."

The civic season will be held in the Philharmonic Auditorium, but it is understood an option has been secured for the larger Shrine Auditorium which is now in the course of construction.

My bewildered eyes also struck this paragraph: "When Merola was not selected to handle the local affairs this year, he immediately cast about for a habitat for his invading company. Also, an opera company is said to have sprung up in Hollywood. From a list recently printed in a Hollywood paper it would appear they plan to produce every opera that was ever written."

Los Angeles again proves herself unique. Most cities are satisfied to have one opera company or a bare week or two of opera, but Los Angeles enters the ring with three of them. So again I predict a lively season for Los Angeles and the invincible "Bee," weather permitting.

Oscar Saenger, Dudley Buck and the

other judge in a recent choral contest in Newark were discussing vocal methods.

"I was explaining before a group of students out in Chicago," began Mr. Saenger, "the curious fact that there are almost as many 'Ahs' as there are singers. One young girl in the group was greatly impressed with this point. She drew closer as I told her how the beautiful Italian 'a' may be cultivated.

"Her eyes glowed as I suggested that she think of a beautiful sunset on Lake Michigan, a wondrous painting and a lovely flower and then exclaim from the bottom of her heart: 'Ah!' (This is the kind of encouragement that is heartening for a teacher, I thought as I watched the girl's eager face.) Then the girl exploded:

"Aw, g'wan!!" as she poked me in the ribs."

Governor "Ma" Ferguson of Texas has a great deal to say about music in an article in the New York Herald Tribune. The lady says the usual pleasant things about jazz, which she mistakes for "American" music. Says the Governor:

"They call us a new country and a young nation. Maybe they mean we are not grown-up enough to be what some of these hi-falutin' fellows call 'sophisticated.' Well, the youngsters who sell newspapers and the farm hands and the cowboys and the bankers are youthful alike in their appreciation of real American jazz. And they may not be sophisticated, but he would be a pitiful spectacle—the man who would say down here in Texas that they are not sincere!"

Anyhow, I am glad to know that a governor takes even a passing interest in music, even if this music is the Tin Pan Alley synthetic brand.

For a while I had hopes our first woman governor would do something worth while for music in Texas—which is a State filled with cultured musicians and sophisticated musical organizations, all despite the state politicians' beliefs to the contrary.

I admit being disappointed, however, when Texas politicians rode rough-shod over music a few weeks ago, as I explained at the time on this page, by eliminating music departments from State schools.

Altogether \$1,343,000 was "saved" from the \$14,000,000 educational budget; a dubious economy which showed scant understanding of the vital importance of music study in the pedagogical scheme.

The Governor had it within her power to prove herself an understanding friend of music.

I have since heard from Mrs. Lucile M. Lyons, the able president of the National Federation of Music Clubs, who has her home in Fort Worth, Tex., that music has been reinstated in the University.

This is reassuring; at the same time, musicians must be grieved to realize that education can be the football of politicians even for a moment.

Governor "Ma" Ferguson's countless well-wishers among the musicians of the country now hope for some sensible, constructive gesture from the Texas State House, to counteract the effect of this political buncombe and aldermanic jazz "talky-talk."

I am fascinated by the announcement of a new device which makes it possible for a page of printed matter to speak in the language of color for the benefit of the blind. Perhaps the invention can be expanded so as to make it possible for a borrowed musical score to scream wildly if it is not returned to its owner after, say, one year?

There's a tough time ahead for any opera company which visits Knoxville, Tenn., and presumes to present some of those monstrously wicked works like "Faust," "Carmen," et al.

I make this remark after reading a report in the Knoxville News about the attempted suppression of a play which has been running for months in other cities.

A lady who admits she has never seen or read the play nevertheless wants to prohibit the production. Says she:

"Such a play would not injure me, but I have seen the world. Nobody knows the world better than I. No woman has had greater educational advantages, has been more in social life, or has traveled more than I.

"I am able to judge of the temptations that come to the young and the inexperienced.

[Continued on page 9]



## MEPHISTO'S MUSINGS

[Continued from page 8]

"It is the duty of us to protect those who have not had our advantages.

"We have a great compassion for the artists who must appear in such plays for their living, but we hope by raising the moral tone of the community to enable them to work in something better."

This is a beautiful specimen of the self-complacent, perfectly hopeless mental condition of our censors.

This poor, smug soul gives us an insight into the self-sufficient attitude of the people who have attempted to prohibit symphonic concerts on Sunday, who have throttled free expression everywhere in America, and who constantly misrepresent literature, drama and the opera.

These people, when challenged, usually retort: "But I really know; I have lived in Europe; I have been in this and that university."

I refer this person to the classic reply of Whistler, the great American painter, and puncturer of artistic sham:

"I know a policeman who has been stationed in the National Gallery for fifty years—and yet he doesn't know a thing about painting!"

\* \* \*

Mme. Ganna Walska is Ganna get after 'em!

Nor do I blame the lady.

At first the cabled reports about Ganna's insistence on singing in opera provided good reading, even though the reader could detect lively prejudice on the part of some correspondents who sent the dispatches.

Gradually the feeling grew on me, and I presume, others, that Ganna was being made a target.

The natural reaction is sympathy for the abused, and certainly certain newspaper writers did not spare words in describing the repeated efforts of poor little Ganna to make an operatic career for herself despite the scoffers and the systematic laughing campaign.

The newest dispatch from Europe tells of Mme. Walska's determination to seek redress from the newspapers which published offensive articles.

It looks as if a merry battle were ahead!

\* \* \*

Off-stage Chorus of American Composers Who Were Not Commissioned to Write the American Opera:

"I am certainly tickled that Deems has been selected, the darling! God-speed, dear brother!"

\* \* \*

Richard Strauss declares that "due to Puritan influences, opera in America is not the core of musical life, as it should be, but rather something standing apart."

In a measure the famous composer is right.

Our national attitude of blind submission to the loud-voiced, self-righteous kill-joys who would censor the classics, the stage and everything else, has helped to retard and cripple art in America.

But this is only part of the truth.

Opera, like art galleries, museums, and libraries, is an intangible something which has no relation to such an easily understood subject as business.

On the surface opera is merely a money-consuming institution providing entertainment for a limited few.

The benefits of a college are readily discernible to the hard-headed trustee; the same gentleman can grasp the utilitarian value of books and he even has a dim notion of the desirability of collections of painting and statues.

When he is asked to contribute to the support of opera, he too often has but a hazy notion of what opera means. In a vague way he associates opera with the stage, and the theater, so we true-blue Calvinists have been taught, is something wicked.

So, true to his honest convictions, he declines to contribute. Under pressure of some energetic women or Chamber of Commerce associates he may count out his dollars, but he inwardly resents it. Nor can I wholly blame him.

If opera had been thus thrown on the lap of strangers in Europe there would be no more opera in Europe than there is here today.

The aristocratic tradition of patronage of the arts has made opera possible in Europe. The pettiest prince of the pettiest principalities felt it his princely duty to patronize music and musicians.

And so on down the scale of nobility and royalty, from the amoeba to the whale.

Indirectly all this money came from the groaning taxpayer—they groan in all ages. Opera and other forms of music flourished. Under patronage the composer had three meals a day—do you wonder why some gifted musicians sigh for the "Good old days"?

If the question of opera had been left to the whim of the merchant and trader class, there probably would have been no opera in Europe. Gradually the titled folk shifted the burden of artistic patronage to the State.

\* \* \*

Today every civilized country in the world recognizes music as a necessary item of support, like education, health, the judiciary, defense.

That is, every civilized country except our own.

America, which can spend millions for prohibition, battleships, and marble post offices in Milkville, refuses to recognize art—worse, music is ignored completely at Washington.

Perhaps one of these days some business men with vision will say, "See here, Uncle Sam, why don't we stop treating opera and music in general like an outcast orphan child? I didn't believe much in opera or the like, but my women folks made me sign checks for them and after a while I began to realize what it was all about. Music is not a plaything; it is a part of us, an element as necessary to the mind and body as food and books and—"

Then, and then only, will our legislative halls hold hope for opera and other music.

The American public eagerly hears opera.

The success of the Metropolitan and the Chicago Civic Companies; the Fortune Gallo, the Hinshaw and our other touring companies, demonstrate this point conclusively.

But these companies, and more, could give hundreds of additional performances; only a relatively few people in America have ever heard opera. Out of a population of 110,000,000, perhaps 109,000,000 have never heard the masterpieces of Wagner, Verdi and the other great composers. When aid comes from the State, from the Federal Government, the commonwealth or the municipality, these millions will be able to hear opera. The men who are giving opera in America today must be encouraged and supported in every way.

Strauss is only half right. And soon an awakened country of determined Americans will laugh the sour-faced, self-satisfied Pecksniffs out of the land and will talk turkey to the tight-wadded, tight-minded little men in our legislative halls who have refused to let America hold up her head among other nations which recognize music as a great civilizing force.

\* \* \*

Here is the Carnegie Foundation, helping out Albert Stoessel's New York Oratorio Society in such a noble fashion; here is a group of women, arranging to make debuts possible for young artists; here is a straight-thinking gentleman who wants to aid young musicians, as a memorial to his father; here are the Rockefeller people, quietly lending needed support to a good musical cause—and so I might continue.

And here is the foundation of foundations, which is supposed to represent the greatest musical philanthropy of the age, doling out a few scholarships to young misses and young men who are willing to submit to the conditions.

I was present some nights ago in a studio when the respected gentleman who heads this Foundation was delivering his radio talk on the subject of the institution.

The resonant voice, smooth and full, the trained organ of the pulpit, was pealing out its message through the loud speaker.

Every musician in the studio was a person of standing in the musical world and each person had had intimate communication with the Foundation.

I reproduce herewith the substance of their comment on the eloquent message: "Ha! Ha-Ha!! Hor-Haw!!!"

Which is quite important, for, as Mark Twain put it, "laughter is my only weapon against the gods," says your

*Mephisto*

## Three Singers Become Members of Chicago Musical College Faculty

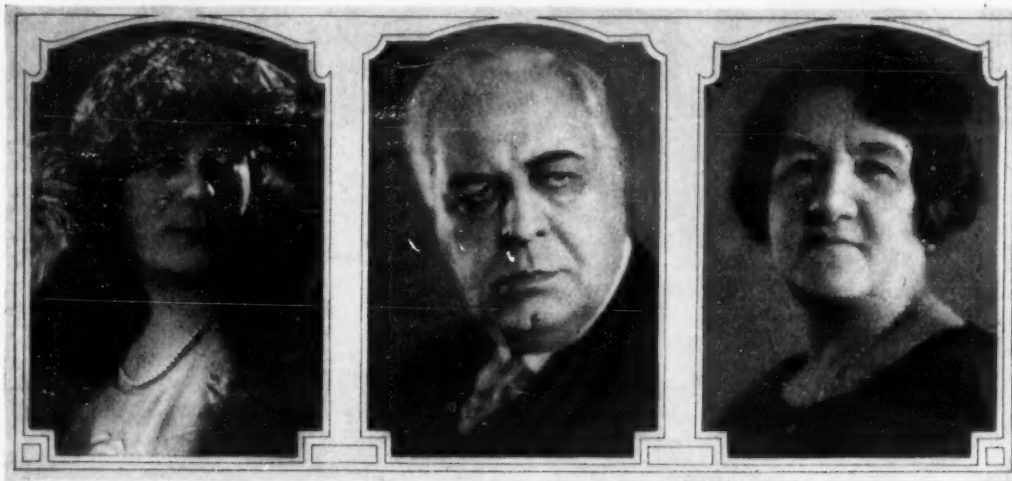


Photo by Beidler

Lucille Stevenson, Soprano; Vittorio Arimondi, Bass, and Aurelia Arimondi, Mezzo-Soprano

Photos 2 and 3 by Fernand de Gueldre

CHICAGO, April 18.—The Chicago Musical College has made three significant additions to its vocal faculty. In the opinion of Carl D. Kinsey, manager of the College, this section of his teaching force now includes an unusual number of distinguished artists. The new members are Vittorio Arimondi, Aurelia Arimondi and Lucille Stevenson, all of them vocalists who have had an influence in building up singing traditions in this city.

Mr. Arimondi was for many years a leading bass of the Chicago Opera, having come to America as a member of Oscar Hammerstein's Manhattan Opera Company. His previous career had led him to such European opera houses as La Scala in Milan, the Costanzi in Rome and the San Carlo in Naples. He has also sung at Covent Garden, London, and at the Casino in Monte Carlo. His farewell to the operatic stage was made at a special performance of "The Barber of Seville," given season before last by the Chicago Opera, in which he sang *Don Basilio*. He has since confined his public appearances to concerts.

Mme. Arimondi is a Rumanian mezzo-soprano, who, after taking the first prize at the Conservatory of Milan, sang extensively throughout Europe in such roles as *Azucena*, *Venus* and *Brünnhilde*. She created the rôle of *Mrs. Page* in "Falstaff," singing opposite Victor Maurel in the title rôle. She has also created other leading mezzo-soprano rôles in modern Italian operas. Her

training as a pianist, her wide stage experience and her linguistic ability lend diversity to her talents as a coach. Mme. Arimondi has specialized in voice placement and has won a prominent place among Chicago teaching musicians. Her studios have for several years been the meeting place of distinguished artists.

Mr. and Mme. Arimondi commence their duties with the Chicago Musical College on Sept. 14.

Miss Stevenson, soprano, will begin her engagement in September. She has confined her public appearances exclusively to oratorio and concert work, fields in which she has won distinction by the quality of her voice and the musicianliness of her vocalism. She has, for some years, taught a limited number of pupils, and Mr. Kinsey, in announcing her engagement at the Chicago Musical College, has expressed great pleasure in her joining the faculty and confidence in the unique qualities which she is expected to bring to her duties.

Miss Stevenson has introduced much new music to her audiences. She was chosen to sing John Alden Carpenter's "Gitanjali" cycle at its initial performance with the Chicago Symphony. She has also contributed widely to America's acquaintance with the songs of Strauss and Debussy, when they were new to this country. She has aroused great interest by singing of Handel, having given noteworthy interpretations of "Messiah," and toured regularly for several seasons with the Minneapolis Symphony.

## PORTLAND HEARS ORATORIO

Symphony and Chorus Under Denton Give Rossini Work—Visitors Hailed

PORTLAND, ORE., April 18.—Carl Denton received an ovation when he conducted the Portland Symphony, in conjunction with the Portland Symphony Chorus, in a concert, on April 8. Following a short orchestral program, Rossini's "Stabat Mater" was excellently given with the following soloists: Leah Laska, soprano; Rose Friedle Gianelli, contralto; J. McMillan, tenor and Otto Wedemeyer, bass, with Frederick W. Goodrich at the organ.

J. A. McKinnon, president of the Chorus, presented Mr. Denton with a handsome watch, a testimonial of appreciation from the chorus.

Germaine Schnitzer, pianist, was heard in a recital of Romantic music on April 7. Her playing, which revealed poetic insight and emotional fervor, drew an enthusiastic response from the audience. A short preceding program was given by the following members of the Civic Music Club: Elizabeth Levy, violinist; Mark Daniels, baritone; Mitylene Fraker Stites, contralto; and Edgar Coursen Ruby Brown and Helen Barlow, accompanists.

Rosa Ponselle, soprano of the Metropolitan, in her first concert here, under the direction of Steers and Coman, was heard by a demonstrative audience in arias from "Forza del Destino," "Ernani" and "Cavalleria" and other works. A half dozen encores were granted. Stuart Ross, accompanist, played solos.

Lehmann's "In a Persian Garden" and

excerpts from the Jewish service were sung at the latest MacDowell Club meeting by Jane Burns Albert, soprano; Joseph P. Mulder, tenor; Iris Martensen Oakley, contralto, and Dom J. Zan, baritone, with William R. Boone at the piano.

Robert T. Blair, violinist, appeared recently in recital, with May Van Dyke Hardwick as accompanist.

JOCELYN FOULKES.

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# Rational Breathing Method the Singer's Bugbear

By WILFRIED KLAMROTH

MANY voices have been ruined by breathing faddists and as many more have had their development retarded by the neglect of rational instruction in the art of "correct breathing for singers."

Merely to advise the pupil to breathe naturally and deeply is not enough. He may naturally breathe incorrectly or inadequately. If one asks the average person to take a deep breath, he usually proceeds to puff up his chest and tries to force the expansion of his lungs in the cage-like structure of the upper ribs. These, being only slightly elastic, will permit only of a correspondingly slight expansion of the lungs; but feeling the resistance offered by them, he is misled into thinking he has taken a good breath.

In attempting the diaphragmatic-intercostal process of breathing, many are at first misled by its easy and effortless working into thinking that it cannot be correct because it is so effortless, whereas a closer study of its action will reveal the fact that a much greater expansion of the lungs is possible by this process; and the lungs are, after all, the chief organs of breathing. One would infer that the anatomical structure is not understood by the average singer or that he has never had a clear explanation of the subject, for the process of good breathing is based on common sense and the natural functions and structure of the human body and is not really involved.

The suggestion that the singer breathe naturally as one "breathes to live" is about as scientific as to suggest to the dancer to use his body, leg and arm muscles in the act of dancing just as he does in walking. From a comparative angle, we might liken walking to speaking and dancing to singing. In both cases the motive power, i.e., breath control in singing and muscular control in dancing, requires much more development for singing than for speaking and for dancing than for walking.

The method of breathing that seems to fill the requirements in the most logical manner might be designated diaphragmatic-intercostal breathing, and is to be observed in babies who use "nature's way" of breathing. The majority of people as they grow older gradually acquire a more limited manner of breathing, restricting it purely to that adequate for the sustaining of life; but for singing this is not enough. Singing is responsible for the further development of whatever method of breathing is in use, but only correct breathing can help to develop correct singing, and that most decidedly. They work hand in hand, their development being simultaneous.

## Special Exercises

If the wrong method of breathing be used, or if the method of breathing be undeveloped, although correct, it is advisable to use special breathing exercises apart from singing. If, on the contrary, the method of breathing in use be correct and well developed, the special breathing exercises may be dispensed with, for the mere act of singing should be sufficient in time to bring it to an ideal state of development.

The following steps should be observed in the act of correct breathing for singers. The chest should be held in a medium high position, not strained to the highest point attainable, being brought to a height that lends dignity to the posture, giving an air of well being and alertness. The raising of the chest should be independent of breathing, not due to it.

Man was made to stand erect, in which position the greatest volume of oxygen may be drawn into the lungs. This erect carriage of the chest also tends to develop an additional resonance, has the effect of inspiring the audience with confidence in the singer and gives him "presence" and courage to do his best. The next step in the act of inhalation proceeds when the diaphragm (the chief muscle of inspiration) gradually contracts from its upward or arched position, in which process it assumes a more or less flattened position.

At the same time, the intercostal or rib muscles cause the ribs to move outward and upward. These two actions together so enlarge the thoracic cavity that the available outside air is drawn in through the mouth and nose and completely fills the enlarged cavity. As the diaphragm descends from its dome-shaped position to its flattened position, the viscera, which completely fill the abdominal cavity below the diaphragm, are displaced toward the point of least resistance—the upper abdominal wall—and causes this part to protrude. The simultaneous rib action causes the side walls to come out. Therefore this combined diaphragmatic and rib action in varying degree causes an enlarging of the middle of the trunk all around, the point of most action being the front upper abdominal wall, and the point of least action being at the spine.

Since the chest is held erect by the muscles of the chest, and not by the air in the lungs, it should remain in its medium high position throughout the entire process of inhalation and exhalation. The visible action resulting from the diaphragmatic-intercostal breathing should be furthest removed from the larynx (just as in the bellows the point of most action is furthest removed from the nozzle).

If the chest collapses in the act of exhalation, a resultant weakness develops at a point immediately below the vibrating medium, the cords. In the act of exhalation the contraction of the abdominal muscles, the chief muscles of exhalation, cause the gradual return inward of the upper abdominal wall and the return of the viscera to their original lodgment. At the same time the diaphragm gradually relaxes to its original dome-shaped position, and the relaxation of the intercostal muscles permits the ribs to return to their original position, when by these various actions the thoracic cavity is reduced in size and capacity and the air is expelled.

The conscious control of this muscular action of breathing is absolutely essential for the full development of the control of breath. If the conscious control of breath is not brought about in this manner, i.e., at a point furthest removed from the larynx, the strain of the control is put on the vocal cords which have

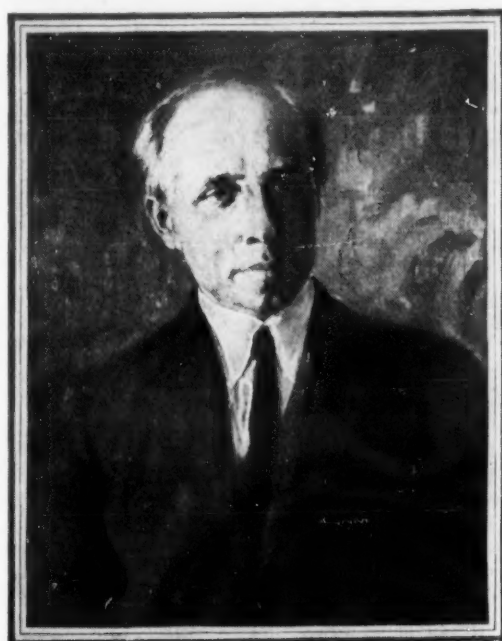


Photo by P. A. Juley & Son  
Wilfried Klamroth, New York Voice Teacher, from a Painting by F. C. Yohn

a totally different function to perform, namely, to vibrate.

As it is so essential in singing to have the exhalation of the breath under definite control, it is but logical to try to develop this very important function to its highest degree of attainment, mindful always of the fact that it alone cannot make the great singer but that, given its proper value in the sum total of the essentials of good singing, it cannot help but speed the day of accomplishment. As breathing to live is an involuntary muscular action, it may follow that in the development of its conscious control the whole process may at first seem most unnatural, but through practice and the laws that govern the forming of habit, this in time gradually becomes a perfectly natural process when singing. In practicing breathing alone it is well to inhale through the nose and exhale through either the nose or mouth. In singing, on the contrary, the inhalation should take place through the mouth and possibly slightly through the nose. Where one has a period of rest between phrases the inhalation may, if desirable, pass entirely through the nose.

## EVENTS IN PROVIDENCE

### Schumann Heink and Resident Musicians Are Applauded

PROVIDENCE, R. I., April 18.—Ernestine Schumann Heink gave a contralto recital in the E. F. Albee Theater recently, assisted by Florence Hardeman, violinist, and Katherine Hoffman, accompanist. Her numbers included Salter's "Cry of Rachel" and German lieder.

Under the Auspices of the Providence Plantations Club, which has a membership of 2000 and of which Annie Emery Allinson, wife of Prof. Francis G. Allinson of Brown University, is president, a group of leading Providence musicians sang Henschel's Stabat Mater in Holy Week. The concert was given in the clubhouse under George H. Pickering, with the following soloists: Lucy Marsh Gordon and Ruth Ludgate, sopranos; Elsie Lovell Hankins and May Stockwell Hiller, contraltos; Willard Aminson and Thomas Cross, tenors; Harry Hughes, baritone, and Ray Allen Gardiner, bass.

Infantry Hall was the scene of a musical revue originated and staged by William Place, Jr. More than 200 amateur Providence musicians took part.

N. BISSELL PETTIS.

### Palmgren Leads Orchestra in Event for Rochester Children

ROCHESTER, N. Y., April 18.—The fifth recital for young folks under the auspices of the Women's City Club and the Tuesday Musicales drew an overflow audience to the auditorium of the Women's City Club. The Eastman School Orchestra, under Selim Palmgren, played four numbers most delightfully. Marjorie Truelove, of the Eastman School of Music faculty, gave a charming group of children's songs, with words by Hilaire Belloc and the music

by Liza Lehmann. Two members of the Students' Club of the Tuesday Musicales, Sophie Rosenbloom and Helen Malone, played piano works creditably.

MARY ERTZ WILL.

### Washington to Have \$150,000 Bandstand

WASHINGTON, April 18.—The Fine Arts Commission has formally approved the plans for the erection in Potomac Park, just south of the White House, of an elaborate bandstand to cost \$150,000. The new structure will be of granite, and the completed plans call for one of the most ornate and elegant structures of the kind in the country. The site elected is near that of the present small frame bandstand, between the Lincoln Memorial and the polo grounds.

ALFRED T. MARKS.

### Peter Meremblum Plays in Seattle

SEATTLE, April 18.—Peter Meremblum, violinist, who came to Seattle recently from New York to head the violin department of the Cornish School, disclosed fine talent and musicianship in his first recital at the school. His program included Beethoven's "Kreutzer" Sonata, Paganini's Concerto in D and works by Gluck-Kreisler, Ries, Tartani and Sarasate. He was heard by a large audience that gave him liberal applause. John Hopper provided the accompaniments.

### Musicians Give Program in Bangor, Pa.

BANGOR, PA., April 18.—A concert was given under the auspices of the Woman's Clubs of Bangor and Pen Argyl by Blanche Speer, soprano; Dorothy Johnstone Basler, harpist; Helen Flory Gottschalk, organist, and Thomas Achenback, violinist, in the Reformed Church. Miss Speer sang numbers by Handel, Sinding, Hageman, Tosti, Kramer and others, including numbers with harp accompaniment, and disclosed a full and

clear voice with a particularly effective upper register. Mrs. Gottschalk and Mrs. Basler each played works in excellent style, and Mr. Achenback, who substituted for Pauline Michel at short notice, won much applause with his playing of works by Kreisler, Hare, Hochstein and others. The audience received the artists cordially.

## VOCAL SERIES IN BOSTON

### Arthur Wilson Presents Singers From His Studio at Steinert Hall

BOSTON, April 18.—Arthur Wilson, teacher of voice, engaged Steinert Hall recently for a series of three "Musical Evenings" with his artist pupils as a novel and effective demonstration of the work of his studio. The first was a joint recital by Dorothy George (Mrs. Arthur Wilson), mezzo-soprano, and Joseph Lautner, tenor. Miss George proved an artist of refinement in vocal quality and in imaginative treatment of songs. Mr. Lautner's singing merited admiration in the use of voice and interpretation.

The second evening offered a miscellaneous program with the following: Nelly Brown, soprano; Miss George, mezzo-soprano; Mr. Lautner, Ben Redden and Harry Delmore, tenors; Edward Boatner, baritone, and Harry Hughes, of Providence, bass-baritone. Miss Brown in songs by Rachmaninoff and Palmgren, Mr. Hughes in the aria from "Le Jongleur de Notre Dame" by Massenet, and Mr. Redden in excerpts from "Messiah" by Handel and Saint-Saëns. "Samson and Delilah," sang with good voice and style. The program ended with the Quintet from "Meistersinger."

William Ryder, baritone, now resident in New York, and who has done all his study during the past five years with Mr. Wilson, gave the third program, comprising Italian, French, German and English songs. He disclosed versatility and authority of style and a voice of fine resonance and resources in nuance. Millicent Chapman Cooke, Mr. Wilson's assistant in the Worcester Studio, was the accompanist.

For the two preceding evenings and for the preliminary "Musical Intime" held in the studio of Evangeline Weed, Reginald Boardman was the accompanist.

W. J. PARKER.

## BOSTON HEARS SALZEDO

### Program of Harp Music Given with Assistance of Ensemble

BOSTON, April 18.—Carlos Salzedo appeared in a fine concert of harp music at Symphony Hall recently, in which technical feats and a rare quality of tone were prominent. The artist presented a number of his own transcriptions from music of the seventeenth and eighteenth centuries, playing with his ensemble seven excerpts from Bach's Sixth French Suite, and as solos a Sarabande by Couperin, a Gigue by Corelli and his own works, "Mirage" and "Whirlwind." In these works he demonstrated a skill rare among harp virtuosi.

Mr. Salzedo also proved his ability as pianist when he played that instrument with Marie Miller, harpist, in Widor's Chorale and Variations. Notable were a series of transcriptions from the works of Debussy by Mr. Salzedo, "Delphian Dancers," "La Cathedrale Engloutie" and "Puck's Dance," played by the ensemble. These seemed to capture the grace, variety and very tonal color of the composer's piano scores.

Della Baker, assisting soloist, used a sizable voice in a capable manner.

### Carnegie Institute Outlines Courses for Six Weeks' Summer Session

PITTSBURGH, PA., April 18.—Special attention will be given to the courses in music at the summer session of the Carnegie Institute of Technology, beginning June 29 and continuing until Aug. 7. The work has been outlined to aid teachers, supervisors and professional musicians along practical lines. All students, except those who play in the orchestra, will be expected to attend chorus rehearsals. There will be individual lessons in voice, organ, piano, violin, cello and all other instruments of the orchestra, and courses in orchestration, methods, principles of music education, conducting, rote songs, appreciation, history of music, harmony, counterpart and Dalcroze eurythmics.



# Last Week at Metropolitan Brings Répertoire to High Mark

## Verdi's "Trovatore" Lifts Season's Total Number of Works to 45—Two Benefit Matinées Among Concluding Events



**A**NOTHER season of opera passed into history at the Metropolitan Sunday evening when the final operatic concert closed the span of twenty-four weeks during which Giulio Gatti-Casazza's songbirds have taken their turn in the presentation of the largest repertoire in the history of the opera house. "Off to Atlanta" was then the burden of their collective song.

One last addition was made Saturday evening to the season's list of operas, when Verdi's "Il Trovatore," once an all-popular work, was given its one and only performance. This brought the repertoire total to forty-five different works, two more than the largest figure of any past year.

Besides "Trovatore," the final week brought the fourth "Pelléas et Mélisande," the fourth "Traviata," the fifth "Der Freischütz," the eighth "Aida," and the seventh "La Bohème." The eighth "Pagliacci" was combined with the seventh "Cavalleria Rusticana" at a benefit matinée, and the fourth "Boris Godounoff" was given similarly for samaritan purposes. There were some interesting changes of cast, large attendance and no lack of enthusiasm.

### Two Benefit Matinées

In addition to the regular subscription performances, two special matinées, announced as benefits, drew large audiences to the Metropolitan during the final week of opera.

Monday afternoon's double bill of "Cavalleria Rusticana" and "Pagliacci," given in aid of the Municipal Fund for Open Air Opera, was marked by the return of Florence Easton to the company as Santuzza in the Mascagni work and by one of Antonio Scotti's rare appearances as Tonio in the Leoncavallo thriller.

Associated with Mme. Easton in the former were Raymonde Délaunois, Armand Tokatyan, Vicente Ballester and Minnie Egener. The "Pagliacci" cast, besides Mr. Scotti, included Queena Mario, Giovanni Martinelli, Max Altglass and Millo Picco, the latter substituting for Lawrence Tibbett. Mr. Papi conducted both operas.

Feodor Chaliapin appeared in the title rôle of Moussorgsky's "Boris" at a matinée of the music drama on Wednesday, for the benefit of the Free Milk Fund, sponsored by the Mayor's Committee of Women. In the cast were Ralph Errolle, making his first appearance as Dimitri, Raymonde Délaunois, Kathleen Howard, Angelo Bada, Lawrence Tibbett, Léon Rothier, Ina Bourskaya, Paolo Ananian, Max Altglass, Henriette Wakefield, Max Bloch, Louis D'Angelo, Carl Schlegel and Vincenzo Reschiglian. Mr. Papi again was the conductor.

There was a lively display of enthusiasm at both matinées. B. B.

### The Final "Pelléas"

"Pelléas et Mélisande" was given for the last time this season on the evening of April 13, with the same cast that has sung the work at other times. Edward Johnson and Lucrezia Bori shared the title rôles, Clarence Whitehill appearing as Golaud, Léon Rothier as Arkël, Kathleen Howard as Geneviève, Louise Hunter as Yniold and Louis D'Angelo as the Physician. Louis Hasselmans conducted. J. A. H.

### Bori Again in "Traviata"

The last performance of "La Traviata" this season on the evening of April 15 won an ovation for Lucrezia Bori at her last appearance this season. Several bouquets thrown upon the stage from enthusiasts, together with prolonged applause, brought Miss Bori before the curtain many times during the intermissions, and at the close the recalls continued until the asbestos curtain was lowered. The soprano sang the title rôle with much charm; Giacomo Lauri-Volpi was heartily received, disclosing

his agreeable voice as Alfredo. Giuseppe De Luca sang *Giorgio Germont* and shared equally in the vociferous applause. Others who rounded out the admirable cast included Minnie Egener, Henriette Wakefield, Giordano Paltrinieri, Millo Picco, Louis D'Angelo and James Wolfe. The ballet, with Rosina Galli, Giuseppe Bonfiglio and Florence Rudolph, proved one of the outstanding features of the performance. Tullio Serafin conducted authoritatively. M. B. S.

### A Parting "Freischütz"

Weber's "Der Freischütz," the last German opera of the season, was given a magnificent performance on the evening of April 16, with Elisabeth Rethberg as *Agathe*, Ellen Dalossy as *Aennchen*, Curt Taucher as *Max* and Michael Bohnen as *Kaspar*. The remainder of the cast included Charlotte Ryan, Louise Hunter and Laura Robertson and Gustav Schützendorf, Léon Rothier, James Wolfe, Carl Schlegel and Arnold Gabor. Artur Bodanzky conducted. J. D.

### "Aida's" Farewell

The penultimate night of the Metropolitan season was one of gorgeous pageantry when "Aida," which opened the operatic feast last November, was presented. Elisabeth Rethberg's *Aida*, Giacomo Lauri-Volpi's *Radames*, Karin Branzell's *Amneris*, and Michael Bohnen's *Amonasro* provoked an ovation which included Tullio Serafin, conductor, who responded to many curtain calls. Mme. Rethberg's singing was especially lovely in the "Ritorna Vincitor," and the two final arias with Mr. Lauri-Volpi. Mme. Branzell gave an impressive characterization throughout and some very fine singing in her scene with *Aida* and in the Judgment Scene. The chorus and incidental dances by Florence Rudolph and the ballet were in fine form, as were the other members of the cast, including Louis D'Angelo as the *King*, José Mar-

done as *Ramsis*, Giordano Paltrinieri as the *Messenger* and Charlotte Ryan as the unseen *Priestess*. H. M. M.

### The Seventh "Bohème"

Taking first place among the Puccini operas at the Metropolitan, and out-ranked in number of performances only by "Aida" and "Pagliacci," "La Bohème" was accorded its seventh representation of the season Saturday afternoon. The audience was brimful of enthusiasm and the standees lost no opportunity to interrupt the progress of the action with applause, much to the distress of the staid minority who would have preferred not to shatter the measure of illusion the singers succeeded in creating. In some respects the work was better acted than sung, and more to be remembered for its liveliness and its spirit than for vocal beauty.

There was an unfamiliar *Rodolfo* in Edward Johnson, who was one of the chief factors in vivifying the dramatic side of the representation. Antonio Scotti as *Marcello* and Adamo Didur as *Colline* contributed their finely drawn character studies to the ensemble. Millo Picco as *Schaunard* completed the group of Bohemians. The other masculine parts were cared for by Paolo Ananian, Pompilio Malatesta, Max Altglass and Vincenzo Reschiglian.

On the feminine side, Maria Müller repeated her effective impersonation of *Mimi* and did the best singing of the afternoon. Louise Hunter was again a pert and petite *Musetta* of much charm. Gennaro Papi conducted. O. T.

### First, Last and Only "Trovatore"

The last was first and the first last at the Metropolitan on Saturday night, for, in accordance with a custom maintained for some time, the performance of "Il Trovatore" that closed the season was also the first given this year. Naturally, the house was filled with enthusiasts, whose "Bravos" shook the rafters and who showed particular par-

tiality for Giovanni Martinelli, the *Manrico* of the cast.

It is doubtful if even Wagner makes greater demands on singers in the matter of breadth of style and delivery than does Verdi in this apparently imperishable work, and these demands were capably met by principals who experienced no difficulty either in the production of robust tone or in sustaining vigorous climaxes.

Florence Easton is always at home when enacting a heroine of the *Leonora* type, and Marion Telva gave an *Azucena* of dramatic force and ample voice. Giuseppe Danise was the *Count di Luna* and sang no less brilliantly than his associates. All were faithful to tradition and showed mastery of the sweeping gesture that matches heroic high notes, while still avoiding the error of mechanical staginess. The lesser rôles were appropriately taken by Minnie Egener, Louis D'Angelo, Angelo Bada and Arnold Gabor.

Gennaro Papi conducted, obviously happy in his task. To him much of the success of the evening was due. D. B.

### Nyiregyhazi Plays at Metropolitan's Final Sunday Concert

Erwin Nyiregyhazi, the remarkable young Hungarian, again proved himself an artist of outstanding merit in his appearance Sunday night as assisting soloist at the final Metropolitan concert of the season. Nyiregyhazi played Rachmaninoff's Prelude in B Minor, Chopin's Polonaise in A Flat, Debussy's "La fille aux cheveux de lin," Liszt's "St. Francis Walking on the Waves" and other works, with unusual musicianship and virtuosity. The enormous audience applauded Nyiregyhazi and the other artists, who were Pompilio Malatesta, Laura Robertson, Vicente Ballester, Thalia Sabanieva, James Wolfe, Clarence Whitehill and Ina Bourskaya, with Julius Burger and Paul Eisler acting as accompanists.

# FRANTZ PROSCHOWSKY

Author of "The Way to Sing"

Published by

C. C. Birchard, Boston, Mass.

AMELITA GALLI-CURCI

says:

February 23, 1923.



© Sweet, Minneapolis  
GALLI-CURCI

Dear Mr. Proschowsky:

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

Mr. William Mac Phail,  
Mac Phail School of Music,  
Minneapolis, Minn.

Dear Mr. Mac Phail:

I am much interested to learn that Franz Proschowsky will teach a master class at the Mac Phail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in M.S., entitled *The Way to Sing*. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my "critic" and advisor. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidation given with such definite simplicity that his is the finest vocal understanding of which I have knowledge.

Believe me,

Sincerely yours,

(Signed) A. GALLI-CURCI.

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## DETROIT ACCLAIMS SAN CARLO COMPANY

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Cordial Welcome to  
Opera Singers

By Mabel McDonough Furney

DETROIT, April 18.—The San Carlo Opera Company is drawing capacity audiences to the Shubert-Detroit Theater this week, and is welcomed with great enthusiasm. The season opened with "Tosca." Other operas heard have been "Faust," "Lucia," "La Forza del Destino" and "Aida." Principals and chorus alike have come in for their just share of approbation.

Fred S. Paine and Valbert P. Coffey shared honors with Victor Kolar at the Detroit Symphony concert of April 12. Mr. Paine played a xylophone solo, "Il Guarany" by Gomez, with so much finish, precision and spirit that the audience succeeded in obtaining an encore. Mr. Coffey, of the viola section, conducted three of his own compositions, "Orientale," "Romanze" and "Georgia Ramble," a suite that won the John Kunsky Prize in the Tuesday Musicale contest last year. The third number was

especially well received because of its attractive melody and rhythm and its individual style. Mr. Kolar read the Largo from Dvorak's "New World" Symphony with a subtle understanding of the music. The Overture to "Preciosa," music from Lalo's Ballet, "Namouna," and three pieces from "The Damnation of Faust" completed the program.

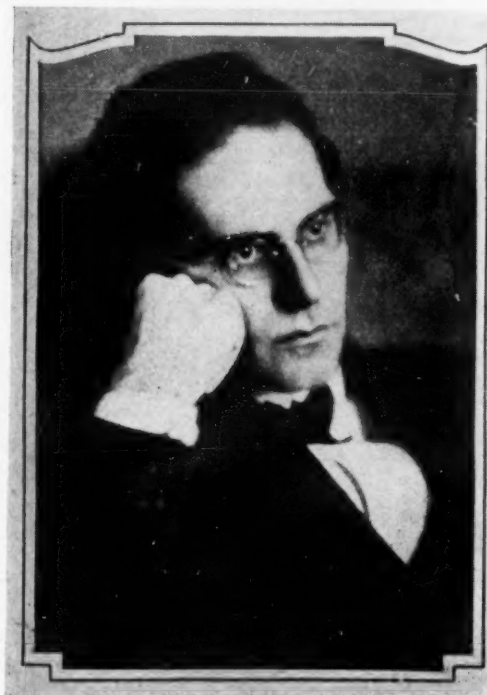
Eduard Werner gave a "request" program at a recent Capitol Symphony concert with Marguerite Schuiling as vocal soloist. Excerpts from "Pagliacci," the Prelude to "Meistersinger," the Andante Cantabile of Tchaikovsky, Liszt's "Hungarian" Rhapsody, No. 2, and the "Mediation" from "Thais" comprised the list, the last named being played by Michael de Stephano, concert-master.

### Heifetz Concert Enthralls Pine Bluff

PINE BLUFF, ARK., April 18.—The first appearance here in recital of Jascha Heifetz, at the High School Auditorium recently, was a most important event. The capacity of the hall was taxed by a huge crowd of auditors, who came from all parts of the States. The mastery and personality of the artist captivated his hearers. Beginning with the Grieg Concerto, Mr. Heifetz included in his list a Chopin Nocturne and numerous other works. Isidore Achron was a sympathetic accompanist. The concert was the last in the local series.

DAVID STANLEY DREYFUS.

## Otto Klemperer, Chosen to Lead N. Y. Symphony, Is Active in Wiesbaden



Otto Klemperer

Otto Klemperer, German conductor and composer, who will come to America next winter for his first visit as guest leader of the New York Symphony, is at present active in Wiesbaden. Mr. Klemperer is known especially for his leadership of opera, having built up a following at Cologne, where he was musical director until last year. He then accepted the post of music director in Wiesbaden, and also conducted at the Berlin Volksoper. This season Mr. Klemperer has acted as conductor of some concerts of the Leipzig Gewandhaus Orchestra, in the absence of Wilhelm Furtwängler. He is an expert pianist and violinist, in addition to devoting much of his time to composition. His songs have gained popularity, and his larger works include choral and orchestral compositions.

### Norton Hears Interesting Program

NORTON, MASS., April 18.—Cora Chase, soprano, formerly of the Metropolitan Opera; Laurent Torno, flutist, and Harry C. Whittemore, pianist, were heard in a joint program in the Wheaton College Chapel, in the College's concert course, on March 17. The artists were cordially received by a large audience. The series was arranged by the A. H. Handley Musical Agency of Boston.

W. J. PARKER.

### Soprano and Trio Well Received in San Jose Concerts

SAN JOSE, CAL., April 18.—Ruth Hayward, soprano, assisted by Ruth Burlingame, pianist, gave an interesting program in the First Methodist Church recently. The numbers were grouped

under the following headings: "Songs of Old," "Songs of Opera" and "Songs of the People," the latter group comprising folk-songs of various nations. Zimbalist's arrangements of two Russian folk-songs were the most interesting, and in these Miss Hayward was at her best. The Arion Trio, assisted by Herman Phillips, baritone, gave a recital in the same church. The trio, which is composed of Josephine Holub, violinist; Margaret Avery, cellist, and Joyce Holloway Barthelson, pianist, was well received by a large audience.

M. M. FISHER.

## ROMAN SINGERS APPEAR IN SAN JOSE PROGRAM

Free Sunday Concert and Glee Club  
Recital Are Among Events Appreciated by Public

SAN JOSE, CAL., April 18.—Frank Healy presented the Roman Singers in concert in the Victory Theater recently in a program which included "Il Ritorno del Gregge" by Muller and "Magnificat" by Refice. Operatic selections and folk-songs were also heard, and the following soloists won deserved plaudits: Salvatore Augello, Roberto Farina, Guido Guidi, Pietro Barchi, Carlo Luzzani, Eugenio Rancher and Giovanni Iazzarini, Angelo Negri, leader and accompanist, deserves credit for the splendid ensemble work.

The Richards Glee Club, Charles M. Richards, leader, gave the first concert of its fifth season in the State Teachers' College recently. A capacity audience enjoyed the Church Scene from "Faust," with Eva Lynn Andrews, guest artist, as Marguerite, and Frank Towner as Mephistopheles. Mrs. Andrews also sang a solo group. Earl Towner played the organ for the "Faust" excerpt and Dr. Richards accompanied on the piano.

A. Rosebrook, conductor of the San Francisco Islam Band, has been engaged by the local Scouts' Pyramid to train its band, composed of Masonic musicians in this county.

The Elks' Concert Orchestra, Dr. Charles M. Richards conducting, gave a Sunday morning free popular concert in the California Theater recently. The arrangements were in charge of Harry Brown, manager of the theater, and William Lawrence, manager of the Wiley B. Allen Company. Miles Dresskel, violinist, was soloist and played the "Meditation" from "Thais" with orchestral accompaniment. An overture by Suppé, a suite by Woodforde-Finden and numbers by Rubinstein, Dvorak and Thoma were included in the orchestral part of the program.

M. M. FISHER.

### Willard Irving Nevins Dedicates New Organ in Trenton

TRENTON, N. J., April 18.—At the dedication of the newly installed organ at the Central Baptist Church, Willard Irving Nevins, organist of New York, was the soloist, assisted by the Chamber of Commerce Male Chorus, under C. Dudley Wilson, and by Mrs. C. Dudley Wilson, soprano. The numbers were given effectively.

FRANK L. GARDINER.

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# Julia Claussen Sees Tradition Impregnable to Onslaughts of Sensation-Seekers in Music

THE day of the sensation-seeker in music is passing rapidly, in the opinion of Julia Claussen. Mme. Claussen is something of a globe-trotter and her observations have been gleaned in many lands. Although it has been only three months since she returned to America from a series of opera and concert engagements in Norway, Finland and her native Sweden, she has been heard in leading mezzo-soprano rôles at the Metropolitan and with the Philadelphia Opera Company, and has just returned from a concert tour in the Middle West. From the attitude of various audiences before which she has sung in many parts of the world, Mme. Claussen has become convinced that music is taking a more vital hold on the lives of the people, and that there is less running hither and thither after that which is obviously absurd.

"The inquiring mind is always interested in novelty," says Mme. Claussen. "Without a degree of curiosity and interest in new things there would be no progress. But real progress comes through a development from one stage to another and not from an abrupt change or breaking off from that which is past. Tradition cannot be entirely ignored."

"A year and a half ago I sang the rôle of *Dalila* with the Royal Opera in Stockholm. Neither Saint-Saëns nor anyone else would have recognized the work, which had been given an ultra-futuristic setting by an enthusiastic modernist. The singers did not care for the production and the musical public thought it absurd, but their opinions did not hinder the sensation-seekers from thronging the theater night after night. But it was merely a fad and soon died out. On my return there last fall sanity had returned, and while the settings were not as old fashioned as formerly, moderation and restraint were much in evidence. 'Carmen' was given an especially good presentation, a Spanish painter having been commissioned to paint the scenes and design the costumes."

## Developing "Big" Art

"In this country there is today a much deeper appreciation of music than there was a few years ago. Music is making its own appeal. Not long ago a soprano was judged by her ability to deliver a high C or a brilliant E Flat, and if a contralto did not sing the low D in



Julia Claussen, Mezzo-Soprano of the Metropolitan

Schubert's 'Death and the Maiden' she was not considered a real artist. But fortunately, the majority in every audience today demands that a singer give his program intelligently, that he awaken a genuine response. Voice? A necessary adjunct, certainly, but the means only, never the end."

There is a difference between art and Art, Mme. Claussen maintains. The latter she terms the "big" art, an all-inclusive phrase which links the singer and his song with his highest conception of being—a religion, in fact. It is like a tree, taking root in the depths of one's soul, watered and nourished by the experiences of life. Many singers have found it difficult to express the "big" art, she says, because their lives have often lacked the background which is so necessary.

"The Americans have the most beautiful voices of any nation in the world," says Mme. Claussen, "but many of them have yet to learn that a pretty voice does not make a great artist. The country is so large and presents so many opportunities in different fields that real failure seldom comes. If a person does not succeed in one endeavor, he immediately tries another. But the artist is one who knows struggle as well as success, defeat as well as triumph. He is a veritable storehouse of experiences, and his stature as an artist depends upon his ability to understand his experiences and interpret them for others."

## Opportunity in America

Europe is not the best place for the American student or singer, according to Mme. Claussen. Although she was born in Sweden, she is a naturalized American citizen, and as such has been welcomed in many European centers. But last year, it was necessary to limit her appearances to Sweden, Norway and Finland, since at that time, some of the musicians in Germany and France bound themselves to strike if foreign artists were permitted to appear. The results of this policy were evident in Paris, where Mme. Claussen witnessed a mediocre performance of a standard opera by an all-French cast. Under such circumstances, she believes the American student will not only receive better instruction in this country, but will have a better opportunity to hear the great works of the masters performed in the most approved manner.

"I found the greatest possible enthusiasm in Finland. The people are poor and the opera houses are ill-equipped, but there is a real love for music that made it a delight to sing with the company in Helsingfors. They are doing wonderful things, although handicapped in many ways. But again, it is surmounting difficulties that brings out the best qualities. The Swedes, who have always been leaders in the homely virtues, are also doing fine things. I am particularly happy that Nanny Larsen-Todsen has been so well received at the Metropolitan. We studied under the same teacher in Stockholm. She is a fine

woman and a wonderful artist. The Swedes would have more recognition in the world of music if they were as good boosters as people of some other nationalities."

## To Teach in California

Just now, Mme. Claussen is enthusiastic over the prospects of her first teaching experience in this country. In her early years at the Royal Opera in Stockholm, she had several free pupils "just for the fun of it," but did not think that she would ever begin to teach in earnest. So when Lazar S. Samoiloff first invited her to join the faculty of the California Summer Master School, where the foremost teachers have been engaged—all in their prime—she at first hesitated but finally accepted. And who but an artist in her prime could sing the rôle of *Brünnhilde* in "Walküre" at the Metropolitan on one night, and the rôle of *Carmen* in Philadelphia on the next?

"I have been much impressed by the ability of Mr. Samoiloff as a teacher and I shall be happy to be associated with him in his undertaking in San Francisco and Los Angeles. I have profited greatly by his counsel for several seasons and it has been a pleasure to recommend him to those who have inquired where they could find a good teacher."

Mme. Claussen left New York last week with the Metropolitan Opera Company, with which she will be heard on its visits to Atlanta, Cleveland and Rochester. Several recital and festival appearances will precede her several weeks' sojourn on the Pacific Coast.

HAL CRAIN.

## Notable Programs Presented in Toledo

TOLEDO, OHIO, April 18.—Outstanding among recent musical events in this city were appearances by Alfred Cortot, pianist, Ruth St. Denis, Ted Shawn and the Denishawn Dancers and the third concert by the Nold Trio and the Toledo Quartet. Mr. Cortot, presented by the Toledo Piano Teachers' Association in Scott High School, played the twenty-four Preludes of Chopin with unforgettable beauty. Miss St. Denis and her co-artists gave two performances, in the Rivoli and the Auditorium, under the management of Grace Denton. Dances of Java and Algeria and a "Boston Fancy—1854" were colorfully given,

among other works. Louis Horst led the accompanying ensemble. The Nold Trio and the Toledo Quartet played a program of works by Arensky, Mendelssohn, Ippolitoff-Ivanoff and others, and the Brahms Quintet, Op. 34, with Franklin Nold, pianist. Members of the quartet are Helen Johnston Nold, Florence Fisher, Mathilde Burns and Marjorie Johnston. HELEN MASTERS MORRIS.

## Bangor Schumann Club Gives Southern Music

BANGOR, ME., April 18.—Mrs. Frank P. Banks had charge of a Schumann Club meeting at which a "Patriotic Program" was presented. The soloists were Mrs. George T. Bowden, Agnes and Olga Ebbeson, sopranos; Mrs. Carrie O. Newman and Ruth Newcomb, contraltos; and Helena Tewksbury and Myrtle Dunning, pianists. The Federation Club sang a number of works. A subsequent meeting of the club at the home of Mrs. Walter Bagley was in charge of Mrs. Roscoe Wing, soprano, the subject being "Southern Melodies." The soloists were Mrs. Linwood Jones and Ellen Peterson, sopranos; Mrs. Henry Drummond and Miss Newcomb, contraltos, Anna Torrens, 'cellist; Lillian Boyd Atwood, violinist, and Mrs. Dorothy Doe Hicks, pianist and accompanist. Mrs. Wing gave an interesting talk on Southern Music. JUNE L. BRIGHT.

OAKLAND, CAL.—The union meeting of the Adelpian Club of Alameda presented Mary Carr-Moore in original compositions recently. Excerpts from her opera, "Narcissa," were beautifully sung by Mrs. E. E. Brunner. Doretha Ulsh, 'cellist, played a "Romance," and Orley See, violinist, with Mrs. Philip Eberhart, pianist, gave a reading from manuscript of her "Suite for Violin and Piano." Mrs. Oscar M. Bennet read Browning's "Saul," with the musical setting for trio played by Orley See, violinist; Doretha Ulsh, 'cellist, and Mrs. Moore, pianist.

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## BOLM AND KARSAVINA BALLETS TO COMBINE

### Noted Dancers to Tour Country Next Season in Joint Programs

Adolph Bolm, one of the foremost Russian dancers, will combine his Ballet Intime with Thamar Karsavina and her partner, Pierre Vladimiroff, who made their first American tour last winter, for an extensive tour next season.

The company will include Adolph Bolm, Thamar Karsavina, Pierre Vladimiroff and Ruth Page as solo dancers. Miss Page is an American girl, who made a success with the Bolm Ballet Intime in Chicago this season and is now in Monte Carlo with the Diaghileff Ballet, with which she has made a sensation.

The Adolph Bolm-Thamar Karsavina company will make a transcontinental tour beginning in January, 1926. This will not be the first time that Mr. Bolm has danced with Mme. Karsavina, since he appeared with her in Petrograd, London, Paris and South America in the Imperial Russian Ballet and later in the Diaghileff Ballet, taking the place of Nijinsky.

The Adolph Bolm Ballet Intime was established in 1917 in Chicago and has made several successful tours. The new combination will be managed by the Wolfsohn Musical Bureau, Inc., of New York. The general artistic director will be Adolph Bolm, who will have charge of all the productions and will present entirely new ballets next season.

### Brailowsky Gives Tenth Recital in Mexico City

Alexander Brailowsky, Russian pianist, who made his debut in this country last fall, is now continuing his triumphs in Mexico. According to a telegram received by the Wolfsohn Musical Bureau, his American managers, from his Mexican representative, Mr. Brailowsky's success in the Mexican capital has been phenomenal. On April 12 Mr. Brailowsky gave his tenth recital in Mexico City, having been there less than a month.

### George Gershwin Sails to Play for Eva Gauthier in London

George Gershwin, who sailed last week for Europe, will play the accompaniments for Eva Gauthier in her first London recital this spring, when she will introduce to English audiences her famous program of "From Java to Jazz." Mr. Gershwin was at the piano when Miss Gauthier first gave this program in New York. The singer will include on her program some of Mr. Gershwin's most famous songs.

### Hulda Lashanska to Sing with Orchestra

Hulda Lashanska will open her concert tour next season as soloist with the Cleveland Orchestra, Nikolai Sokoloff conducting, in Cleveland on Oct. 22 and 24. On Oct. 29 and 30 Mme. Lashanska will appear as soloist with the Detroit Symphony in Detroit, and will then go to the Pacific Coast. Her New York recital will be given in Carnegie Hall on Sunday afternoon, Jan. 3.

### Vicente Ballester Engaged for Festival

Vicente Ballester, baritone of the Metropolitan, will be heard at the Ann Arbor Festival early in May. Mr. Ballester has also been engaged to sing leading rôles at the Los Angeles Grand Opera Association season of opera in Los Angeles next October. He will then make a concert tour of the Pacific Coast.

### The Serenaders to Play in Aeolian Hall

The Serenaders, a society of players of mandolin, banjo and guitar, will give a concert in Aeolian Hall on Saturday evening, May 2. They will offer a unique program, called "An Evening with The Serenaders," featuring the Mandolin Orchestra, the Banjo Club, several small combinations and distinguished soloists.

### Alabama Gives Official Recognition to work of Cincinnati Conservatory

CINCINNATI, April 18.—The State of Alabama has just given official recognition of work done at the Cincinnati Conservatory

whereby applicants for positions in Alabama may receive full credit for their studies at the Conservatory. Alabama is the tenth State to recognize the high educational standard maintained at this institution, the others being Ohio, Indiana, Colorado, Kentucky, West Virginia, Tennessee, Missouri, Texas and North Carolina. This makes it possible for teachers in these States to enroll for the summer courses offered at the Conservatory and receive full credit for the work done without taking further examinations in their own localities.

### DOHNANYI RETURNS HOME AFTER TOUR OF AMERICA

Pianist - Conductor - Composer to Begin Rehearsals with State Symphony in October

Ernst von Dohnanyi, Hungarian composer, pianist, conductor, who will share the conductorship of the State Symphony next season with Eugene Goossens, sailed Wednesday April 15 for Europe after a successful season in concerts under the management of the Wolfsohn Musical Bureau. Mr. Dohnanyi will go to London for a piano recital and an appearance as soloist with the Queen's Hall Orchestra. On reaching his home in Budapest in May, he will lead the Budapest Philharmonic, closing its season with Beethoven's Ninth Symphony.

"I had a most happy visit to this country this season," said Mr. Dohnanyi before sailing, "completing a tour which covered nearly the whole of the United States. I was impressed at the splendid growth in appreciation of the best in music."

Mr. Dohnanyi will return to this country in October to begin rehearsals for the opening of the State Symphony season. After his season as conductor Mr. Dohnanyi will make a number of appearances as soloist with leading orchestras, in piano recitals and with chamber music societies next winter before returning to Hungary.

### Margaret Matzenauer to Sing in Opera in Europe This Summer

Margaret Matzenauer sailed last week on the Aquitania for Europe. She will sing numerous leading rôles in opera in London, Paris, Monte Carlo, Vienna and in a number of cities of Germany this spring and summer. At the conclusion of an extensive concert and operatic tour she will take a rest before returning to America next fall for a concert season of several weeks before resuming her activities at the Metropolitan. Mme. Matzenauer has had one of the most successful seasons of her career. She opened her concert season as soloist at the Lewiston, Me., Music Festival. Before and after her operatic season she sang in many cities throughout the country and as soloist with the Minneapolis Symphony in St. Paul and Minneapolis and with the Boston Symphony in Boston and with the St. Louis Symphony. Next season Mme. Matzenauer will appear in concert and recital throughout the country and will make another tour to the Pacific Coast. She will also appear in recital in several of the Wolfsohn subscription courses, which will be given in many cities.

### Mario Chamlee to Spend Summer in America

Mario Chamlee, tenor of the Metropolitan, will remain in this country during the summer, fulfilling several summer engagements in music festivals, at colleges and universities in July and August. In September Mr. Chamlee will sail for Europe for operatic engagements abroad. Between engagements he will spend his time this summer on his farm at Wilton, Conn.

John Powell will make an extensive tour of the United States next season, going for the first time to the Pacific Coast. Mr. Powell's New York recital will take place in Carnegie Hall on Oct. 24.

The London String Quartet will return to this country in January, 1926, for another tour of the United States, opening their season in Rochester, N. Y.

Joan Ruth has been engaged to appear as one of the leading soloists at the Maine festivals next autumn.

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## REINER PERPLEXES WITH BARTOK SUITE

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CINCINNATI, April 18.—The Cincinnati Symphony in its twelfth pair of concerts gave a "Dance Suite" by Bela Bartok, the "Mephisto" Waltz of Liszt and the Third Symphony of Beethoven. The first work, while undoubtedly original, abounded in discords which seemed at moments hideous. Startling in its cacophony, the work exploits the composer's fondness for folk elements and his thesis that all scales shall be considered diatonic in use. The Liszt work again impressed by its modernity in instrumentation, even with such a work as contrast. The glorious Symphony of Beethoven, with its clearness and noble themes, was performed in a way to reflect praise upon the conductor, Fritz Reiner, and his men, who performed the work notably, despite some raggedness of the brasses in the last movement.

The Cincinnati Symphony's eleventh popular concert in Music Hall made a feature of the St. Lawrence Choir, under J. Alfred Schehl. Howard Hafford, tenor, and Robert Thuman, baritone, were soloists. The orchestra played the Overture, "In Spring Time," by Goldmark, the "Battle of the Huns" by Liszt, the "Bacchanale" from "Tannhäuser" and the Prelude and Liebestod from "Tristan." Both Mr. Schehl and Fritz Reiner won much success. The organ was played by Prower Symons.

Percy Grainger, in a program of piano music given in the Sinton Ballroom under the management of Minnie Tracey, performed the Fantasia and Fugue in G Minor of Bach-Liszt, Chopin's Sonata in B Minor and smaller pieces by Gardiner and Grainger. His whole technic was of a very high order.

The annual Palm Sunday rendition of Stainer's "Crucifixion" was given in Christ Church. The principal solos were

sung by Fenton Pugh, tenor, and Rufus Pendleton, baritone. Prower Symons was organist and choirmaster.

Pupils from the advanced class of Mrs. Adolf Hahn, voice teacher of the Cincinnati College of Music, assisted by violin pupils of Adolf Hahn, gave an interesting program in the Odeon recently.

Bertha Baur, director of the Cincinnati Conservatory, has received reports of the success of Mary Louise Gale, who was graduated under Eugene Ysaye, receiving an artist diploma, and has since been active in Dallas, Tex.

Sarah Y. Cline, director of the public school music department of the College of Music, has been attending the National Convention of Music Supervisors at Kansas City and took an active part. She will resume her teaching upon her return.

Robert Perutz of the Cincinnati Conservatory faculty presented his pupil, Jewel Litz, in a recital of violin music on April 1.

Neva Sandau, honor graduate of the Cincinnati College of Music, from Romeo Gorno's class, has been chosen by Frank Van der Stucken as official accompanist for the May Festival.

### New York Police Band Opens Tour with Concert in Philadelphia

PHILADELPHIA, PA., April 18.—The New York Police Band, Captain Paul Henneberg, conductor, gave the first concert in its four weeks' tour in the Metropolitan Opera House recently. The players were met at the station by a police escort and the local police band and conducted to the City Hall where they were officially greeted by Mayor Kendrick. The Band was heard by a capacity audience and was presented a silver loving cup from the Philadelphia Police Department.

### Massachusetts Clubs Hold Contest

BOSTON, April 18.—The Massachusetts Federation of Music Clubs held its biennial contest in Steinert Hall on March 26. Twenty-nine musicians competed—five pianists, three violinists and twenty-one singers. The winners were Morris Zam, pupil of Helen Hopekirk,

piano; John Allen Farnham, pupil of Harrison Keller, violin; Adelle Alberts, dramatic soprano, pupil of Charles A. White, and Aidan Redmond, bass, pupil of Charles Bennett of the New England Conservatory. These prize winners are to compete again in concert here on April 23, together with prize winners from other New England States. Judges were Olga Samaroff of New York, John P. Marshall of the Boston University, Roy R. Gardner of the Boston Herald, Stuart Mason of the Christian Science Monitor, Julius Theodorowicz, Daniel Kuntz, Emma Roberts, Ester Ferrabini Jacchia, Jane Randolph Coolidge and Penfield Roberts. W. J. PARKER.

### \$30,000 ORGAN INSTALLED

#### Two Recitals Given on New Instrument in Cedar Rapids Church

CEDAR RAPIDS, IOWA, April 18.—The new \$30,000 organ which has just been installed in the First Presbyterian Church of this city was dedicated with two opening recitals, the first by Marshall Bidwell, professor of organ in Coe College and organist of the church, and the second by Walter P. Zimmerman, organist of the Chicago Symphony.

The Coe College Artist Course came to a close recently with the appearance of Arthur Middleton, baritone, in the Sinclair Chapel in a program ranging from Handel's "Hear Me, Ye Winds and Waves" to Damrosch's "Danny Deever." Three Schubert songs were of outstanding interest, especially the ever popular "Erlkönig."

### Harold Bauer and Lionel Tertis Share Program in Montclair

MONTCLAIR, N. J., April 18.—The last recital in the Unity Concert Course was recently presented by Harold Bauer, pianist, and Lionel Tertis, viola player, in the High School Auditorium. The program comprised sonatas by Brahms and Grieg, Bach's "Chaconne," Schumann's "Papillons" and Chopin's Scherzo in C Sharp Minor. This was the final concert of the series, which also included Queena Mario, Carlos Salzedo, the Boston Symphony, Vladimir de Pachmann, Louis Graveure, Maria Jeritza and Feodor Chaliapin. PHILIP GORDON.

## STOCK FORCES GIVE NOVEL EASTER LIST

Glière's "Ilia" Symphony and Other Works Are Vividly Played

By Eugene Stinson

CHICAGO, April 18.—The Chicago Symphony's Easter program was played at the subscription concerts of April 10 and 11, and consisted of Rimsky-Korsakoff's "Russian Easter" Overture, Glière's Third Symphony, entitled "Ilia Mourometz," and excerpts from "Parsifal." As customary at this annual program, there was no soloist.

Glière's Symphony has never been available in America, except to the Stock forces. The score of the huge work was brought from Russia by Cyrus McCormick, a member of the Orchestral Association, and presented to the orchestra some years ago. Since then it has been played with sufficient frequency to become established as one of the finest and most popular of the great works in the players' catalogs. The hero of the lengthy work, Ilia of Mourom, is one of the figures in Russia's epic lore, and the work depicts his exploits in a style of Wagnerian scope, yet typically Slavic.

Mr. Stock conducted a performance of beauty of tone, breadth of style and imposing climaxes. The "Russian Easter" Overture and the Wagnerian selections were much enjoyed.

PORTLAND, ORE.—The St. Helen's Hall Glee Club appeared in concert recently, under Mabel Hall Smith. Instructors who presented pupils before the Civic Music Club were J. Ross Fargo, Blanche Segersten, Reatha Fowler Miller, Mitylene Fraker Stites, Laurence Woodfin, Kate Dell Marden, Frances Yount, Marjorie Trotter, William Wallace Graham, Robert Louis Barron and Elizabeth Leavy. Martha B. Reynolds gave a lecture recital on "America's Folk-Music" for the Multnomah Woman's Club. Vocal numbers were furnished by Mrs. W. B. Small and the Monday Musical Sextet.

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## WOMEN COMPOSERS PLAN FIRST MEETING

Washington Conference Will  
Include Premières and  
Music Fair

By Dorothy DeMuth Watson

WASHINGTON, April 18.—An event of importance for the cause of native music will be the first annual American Women Composers' Conference, to be held in the Capital during the week of April 27. Many of the leading creative musicians of the country will attend, and premières of interesting new American works will be given.

The Rubinstein Club, an organization of 100 women, will sing several of Mrs. H. H. A. Beach's choral works, under the baton of Claude Robeson.

The Davison Glee Club, John R. Monroe, leader, will sing a new work, for male voices, "Phantom Caravan," by Gena Branscombe.

The Washington Choral Society, under Charles Wengerd, will sing several choruses for mixed voices, by Mary Howe. A combined chorus, including the Monday Morning Music Club, the Wilson Normal School Glee Club, and singers from the studio of H. LeRoy Lewis will sing Harriet Ware's "Undine."

The United States Navy Band Orchestra, under Lieutenant Charles Benter, and a large number of soloists will be heard in other works.

A feature of the conference will be a "Music Fair" held under the auspices of E. F. Droop and Sons Company, Washington music dealers, in honor of visitors to the conference. The Droop Company will hold informal receptions every afternoon in their establishment, where the women composers may meet the music-loving public of the Capital. Musical programs will be given, with the composers taking part as soloists or accompanists, each afternoon. Talks on music will be given. Large window displays of the music of the composers, with photographs and autographs, will be shown.

Among the women composers who will be present and participate in the programs are: Mrs. Beach, Miss Branscombe, Carolyn Wells Bassett, Mary Helen Brown, Florence Parr-Gere, Mabel Wood-Hill, Ethel Glenn Hier, Rosalie Housman and Mary Turner Salter, of New York; Frances Marion Ralston and Ulric Cole of California; Phyllis Fergus, Vera Brady Shipman and Helen Sears, of Chicago; Mabel W. Daniels, Boston; Grace Porterfield Polk, Indiana; Louise Souther, Massachusetts; Elizabeth Merz Butterfield, Jamestown, N. Y.; Virginia Roper, Norfolk; Miss Ware, New Jersey; Miss Howe, Mrs. Lawrence Townsend and Jessie E. Benham, of Washington.

### Harpist and Pianist Give Recitals in Hartford

HARTFORD, CONN., April 18.—Alberto Salvi, harpist, was heard in recital at Unity Hall. The audience showed enthusiasm for the work of the artist in an interesting program, in which his virtuosity was well disclosed. Robert Kellogg was the local manager. Lois Phelps, pianist, appeared in recital at Unity Hall. Her program, which was interestingly arranged, was well received. Miss Phelps played the Italian Concerto by Bach, as well as several numbers by Schumann, Chopin and Debussy, and Grieg's Concerto in A Minor. In this latter number Irene Kahn assisted at the second piano.

BURTON CORNWALL.

### Philadelphia Soprano Gives Recital

PHILADELPHIA, April 18.—Mary Helen Collins, soprano, appeared in recital in the Foyer of the Academy of Music recently, making a fine impression in a program of songs and arias in Italian, French, German and English. Miss Collins was assisted by Eli Marcovitz, violinist, and Alma C. Manering, pianist.

### Contralto Gives Native Works in Club Recital in Terre Haute

TERRE HAUTE, IND., April 18.—Jennie F. W. Johnson, contralto, of Chicago, was presented in recital by the Woman's Music Club in the Deming Ballroom.

The program was largely devoted to American composers, and was one of the most enjoyable heard here for some time. It was delivered with fine enunciation, understanding and beautiful tone. The singer made interesting comments about her songs and their composers before her numbers. She received warm applause and responded to several encores. Vivien Bard played excellent accompaniments. Pupils of L. Eva Alden appeared in their monthly recital at Rose Home. Mary Pentecost and Mary Watson were among those heard in an excellent program. L. EVA ALDEN.

### CLEVELAND STIRRED BY SCHUMANN HEINK RECITAL

Wanda Landowska Gives Mozart Works  
for Piano and Harpsichord—  
Soprano Ends Tour

CLEVELAND, April 18.—A song recital of exceptional interest was given in Masonic Hall recently by Ernestine Schumann Heink, appearing in her twenty-fifth anniversary program, under the management of Adella Prentiss Hughes.

The contralto was in splendid voice and sang beautifully. Music by Bach, Schubert, Strauss, Fleischmann, Chadwick, Mary Turner Salter, Rasbach and Molloy comprised her program. Florence Hardeman, violinist, was artistic in numbers by Lalo, Kreisler, Burleigh and Mozart-Kreisler. Katherine Hoffman accompanied.

A charming program of piano and harpsichord music was presented by Wanda Landowska in the Cleveland Museum of Art on March 15 and at the Cleveland Institute of Music the next evening. Mozart works, for both piano and harpsichord, were given beautiful performances.

Joyce Bannerman, Cleveland soprano, has recently returned from a brief concert tour in the East, where she won success. Miss Bannerman is booked for another tour, which includes an engagement at Indianapolis.

FLORENCE M. BARHYTE.

### De Pachmann Applauded in Third Program in Atlantic City Series

ATLANTIC CITY, April 18.—Vladimir de Pachmann, pianist, gave the third in the annual series of concerts in the Vernon Room of Haddon Hall, in his own inimitable style. More than 300 persons were turned away from a program that included Bach's "Italian" Concerto, Mozart's Fantasia in C Minor and several Chopin numbers. The pianist and the assisting artists, Louise Hunter, soprano, and Mildred Dilling, harpist, were heartily applauded. Louis Graveure, baritone; Nina Morgana, coloratura soprano, and Arpad Sandor, pianist, gave the first program on Feb. 28, and Pablo Casals, cellist; Edward Gendron, pianist, and Ina Bourskaya, mezzo-soprano, were heard on the evening of March 7.

### Albany Applauds Opera and Concerts

ALBANY, N. Y., April 18.—Mozart's "Impresario," presented in Vincentian Hall by William Wade Hinshaw's singers, was the closing event of the Ben Franklin series for the season. The score was played by Willard Sektberg, pianist, and leading rôles were sung by Henri Scott, Lottice Howell, Hazel Huntington, Harold Hansen and Francis Tyler. An evening of chamber music was given by the Monday Musical Club, the players being Mrs. MacNaughton Miller, Charles H. Wood and J. C. Moesinger. Mrs. Edward H. Belcher sang soprano solos, accompanied by Mrs. George D. Elwell. Albert K. Cook of Mechanicville has been engaged as bass soloist of Trinity Methodist Church.

W. A. HOFFMAN.

SHELBYVILLE, IND.—"The Polyphonic Element in Music" was the subject of a recent discussion by members of the Music Study Club. Kathryn Cory was hostess and the program was in charge of George Small, Jr., supervisor of music in the schools. A program which included compositions of Bach, Beethoven, Mendelssohn, MacDowell and Ashford was given by Hazel McKay, Ferol Van Doren, Rena Van Cleve, Kathryn Cory, Mrs. Alfred Auman, Mrs. Morris H. Sleeth, Morris H. Sleeth, Wray E. Fleming, Walter Beck and Carl Small.

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# CHICAGO MUSICAL COLLEGE

## Orchestra and Opera

The Chicago Musical College will establish next season a new department of Opera and Orchestra training, sponsored by Samuel E. Moist, of Chicago. A complete orchestra will be directed by Isaac Van Grove, formerly conductor of the Chicago Civic Opera Company, who will also be in charge of the rehearsals for opera production. The following will be the notable features of the new department:

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Completely equipped orchestra of 100 instruments.  
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Study of the modern as well as regular repertory for concert and opera.  
Two concerts each season in Orchestra Hall.  
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Opportunity for composition students to hear their own orchestral works.

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Fully organized company.  
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Practical training for opera stage.  
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All performances in English.  
Five performances each season in Central Theatre with scenic equipment.  
Experience for opera composers in the technique of dramatic music.

Applications are now being received for membership in both the orchestra and opera companies. Rehearsals begin Monday, September 14, next.

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Five will be given in Opera to the best singers and ten in Orchestral instruments after a competitive examination. Application blank on request.

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## John G. Stephenson Denies That Singing Requires Any Esoteric Understanding

THERE is no art concerning which there is so much empiricism, dogmatism and quackery, as there is in connection with singing, in the opinion of John G. Stephenson, a pupil of the late David Bispham and of Emilio de Gogorza. Mr. Stephenson, for several years a successful singer and teacher in Buffalo and also on the Pacific Coast, has recently come East and established himself in a New York studio.

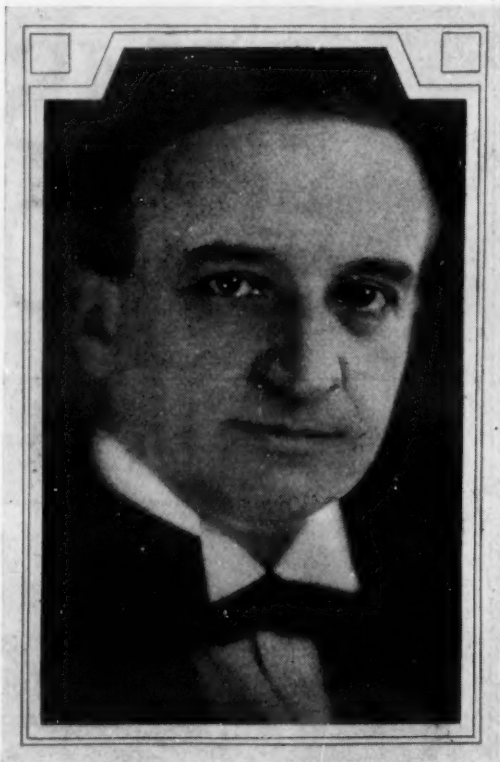
"Singing is no mysterious or esoteric art, of which some specially endowed person possesses the only true secret," says Mr. Stephenson. "The art of good and beautiful singing is based on certain known principles, which are in their turn based on science, including anatomy and physiology, as well as on good sense and experience. Knowing these principles and how to apply them, the possessor of a naturally good voice endowed with ordinary intelligence, will be a good singer."

"The great thing for the young singer is to begin right, to have the voice properly placed and under control, so that once it is where it belongs, he can keep it there without effort. The voice can then be improved in matters of color and control and it will not easily become time and work-worn. A voice properly placed, the owner of which gives it the right amount and the correct character of work to do, will last, I was going to say for ever, but certainly well on into old age."

"My admirable master, David Bispham, than whom there was no one of his day who had a finer natural voice or one better placed or more perfectly under control, sang with rich quality of tone and consummate ease when he was well past his sixtieth year. Manuel Garcia sang when he was past eighty. Jean de Reszké sang with rare quality of tone when he was well past seventy. Nor should we forget the great baritone, Battistini, who in his seventieth year has recently been delighting audiences in Italy and England. Then, there is Mme. Schumann Heink, who, is singing with the richness of voice and the command of her vocal resources which would be remarkable in a young woman, and Melba sang the part of Mimi in "Bohème" last season in London."

"Certainly, none of these singers would have been able to achieve such remarkable results had their voices not been properly placed, and had they not been otherwise well taught when they were young. No voice can last which is improperly placed. On the contrary, it may be irrevocably ruined in an incredibly short time. There are scores of such tragedies."

"A tired throat is a sure sign of wrong training, of the voice being placed where it does not naturally belong, of certain muscles being called upon to do something they were never intended to do. I have come across in the few months I have been in New York two such cases. Imagine the despair of victims who have lost their voices, their money, and worst of all, their hope."



John G. Stephenson, New York Teacher of Singing

"I have found that in singing as in many other things, an ounce of example is worth a whole ton of precept or theory. Not all of those who profess to teach singing can themselves sing. They may tell a pupil to produce a certain tone but they cannot produce it themselves. It is one thing to say to a pupil, 'You must produce your tones in the head of the mask of the face,' but it is quite another thing to show how it is done. A student would not go to someone who could not play in order to learn the piano, or take lessons in fencing or boxing from those who could neither fence nor box."

"Nor do I believe in what I will call the musical factory system, where singers are turned out in batches and to pattern. Such instruction is more or less mechanical, and can do little or nothing to develop the artistic sensibilities of the pupil. Each student of singing presents an individual problem, and must be treated according to his voice, temperament, physique, intelligence, etc. Class work is all very well for beginners and mere routine, as well as for choral singing, and it may be useful with students in certain other stages. But it needs to be supplemented by individual instruction, and I unhesitatingly affirm that not even the best possible master classes can supply the needs of advanced pupils."

"Personally, I follow the methods of my teachers and seek to place the voice in the mask of the face and the head. I seek to secure for it the maximum of breath support, giving the voice buoyancy and freedom, so that singing, instead of being an effort, obvious alike to the singer and hearer, becomes easy and almost effortless. I am a stickler for clarity of diction, insisting that Eng-

lish sounds as beautifully as any other language. I do not profess that such ideas are original with me, or even with my teachers, but I do assert that they are all too rarely taught by modern professors of singing. Too many advance fresh theories and certain practices of their own which, more often than not, bring ruin to the voice." E. J. H.

### EVENTS IN VANCOUVER

#### Operatic, Choral and Recital Programs Form Interesting Calendar

VANCOUVER, B. C., April 18.—Alfred Cortot attracted a capacity audience when he appeared in a piano recital under the local management of Lily J. Laverock.

Mabel Garrison was the guest artist at the second concert given by the Masonic Choir. A large audience accorded her an enthusiastic reception. Her readings of French and English soprano songs were much enjoyed. Under Andrew Milne, the choir gave a commendable performance. The accompanist for the choir was Maurice Taylor.

The Bellingham Civic Opera Company recently gave a performance of "Cavalleria Rusticana." As a curtain raiser, Pergolesi's comic opera, "The Mistress Servant" was given by a group of Seattle singers under Mr. Jouverville.

The fifth recital of the season given by the Philharmonic Club included items by Winifred Taylor, Charles E. Shaw, Dorothy McPhillips, Lance Curry, Elsa Disney, Constance Dovaston, Minnie Beveridge, Walter Wright, Mrs. Howie Brydon, Mrs. Louis Rambert, Mrs. Brand and Mrs. J. Hillcoat.

Folk-songs were sung by the Point Grey Musical Society at its recent recital.

The students' section of the Vancouver Woman's Musical Club gave a recital lately. Those taking part were Jack Pitres, Rhena Marshall, Dolly Law, Alice Rhodella Simpson, Mary Frances McDonald, Charles Ross, Marion Blackhall, Dora Brand, and Irene Bell.

A. WINIFRED LEE.

#### Springfield, Ill., Club Sponsors Concert

SPRINGFIELD, ILL., April 18.—At a concert held by the members of the Sangamo Club at its clubhouse here, on a recent Wednesday evening, a varied program of modern and classical works was presented by the Fenwick Newell Concert Company. The organization is composed of Mr. Newell, tenor; Flavia Dryburgh, soprano; Rosamund Crawford, pianist, and Joseph Mark violinist. A large audience expressed its enthusiasm in cordial applause.

#### Cedar Falls Applauds Tito Schipa

CEDAR FALLS, IOWA, April 17.—Tito Schipa gave a tenor recital in the State Teachers' College recently. Two Spanish numbers, Padilla's "Princesita" and Perez-Freire's "Ay-Ay-Ay," were received with particular enthusiasm. The auditorium was filled to capacity and was most appreciative of all the numbers and encores. Jose Echaniz was assisting artist, playing three solos and accompaniments. BELLE CALDWELL.

## TOTS PERFORM BLOCH SUITE IN CLEVELAND

### Institute Orchestra and Chorus Heard—Sokoloff Presents Novelty

By Florence M. Barhyte

CLEVELAND, April 18.—"Enfantes," a charming collection of ten "piano stories" for children composed by Ernest Bloch, was played in a recent recital by junior students of the Cleveland Institute of Music. Mr. Bloch, who believes that the ideal material for youthful musicians is original works written directly for them, delighted an appreciative audience with the descriptive sections, "Lullaby," "Joyous Party," "With Mother," "Elves," "Joyous March," "Melody," "Pastorale," "Rainy Day" and "Dream," dedicated to various members of the piano staff at the Institute. These little pieces, as played by tiny interpreters, proved most winsome.

Another feature of the recital was the performance of the Institute String Orchestra, composed of both faculty and the more mature students. Its artistry was proved in Bach's Brandenburg Concerto in D Major, played under the baton of Mr. Bloch.

In its initial appearance the Institute Chorus presented Haydn's "Seasons." John Peirce led the 115 singers with skill. The chorus sang in a very creditable manner.

The sixteenth program in the Cleveland Orchestra's series of subscription concerts was given in Masonic Hall, with Nikolai Sokoloff conducting and Efrem Zimbalist, violinist, as soloist. Brahms' Symphony No. 4, in E Minor, was given a most inspiring reading by Mr. Sokoloff. Prolonged applause brought the conductor to the stage repeatedly.

Mr. Zimbalist played the Mendelssohn Concerto, excelling his best attainments on previous occasions, and achieving a very fine tonal quality.

A novelty on the program was Ravel's Symphonic Fragments from the Ballet, "Daphnis et Chloe," which was given its initial Cleveland performance. There is much charm in the work, which is cleverly orchestrated.

The Cleveland Museum of Art, in observance of Good Friday, presented Pergolesi's "Stabat Mater." The soloists were Esther Hollands, soprano, and Marie Simmelink, contralto, with Douglas Moore as organ accompanist.

The closing concert of the Fortnightly Club in the Hotel Statler was given by Mrs. Charlotte DeMuth Williams, violin, Rebecca Haight, cello, and Eleanor Foster, piano, and Mrs. Earle L. Rich, soprano, who gave W. Franke Harling's Cycle "The Divan of Hafiz," with Mrs. Harry L. Goodbread as accompanist.

Beryl Rubinstein of the piano department of the Cleveland Institute was heard in recital recently at Lake Erie College, Painesville.

Edwin Arthur Kraft in his monthly organ recital in Trinity Cathedral presented as soloists Mrs. Lincoln G. Dickey, soprano, and Harley Holmes, violinist.

CHICAGO.—Maurice Rosenfeld, music critic of the Chicago Daily News, gave a lecture on opera before the Chicago Press Club recently.



# ARMANDIE

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"A singer who is also a musician."  
—Christian Science Monitor.



## MILWAUKEE ASSOCIATION AWARDS PRIZES FOR SONG

Dr. U. A. Nyman and Alexander Macfadyen Win Civic Contest—Stock Forces and Recitalists Hailed

MILWAUKEE, April 18.—The Civic Music Association, has announced that Dr. Uno A. Nyman is the winner of the \$100 prize contest for an original song, sponsored by the Association. The second prize of \$50 went to Alexander Macfadyen, and honorable mention to Carl Eppert. The contest was confined to local composers. Adeline T. Ricker, head of the Civic Association, was in charge of the contest. The compositions submitted will be presented in a program at the Art Institute on April 25.

Jascha Heifetz, violinist, gave a fine recital in the Pabst Theater recently, under the management of Marion Andrews. Mr. Heifetz played with a depth of feeling and beauty which surpassed any of his previous efforts here. His numbers included a Saint Saëns Sonata and works by Glazounoff, Dvorak, Chopin, Sarasate and others. There were many recalls.

Harold Bauer, pianist and Pablo Casals, cellist, shared honors in the final concert of the Twilight Musicales given in the Pabst Theater last Sunday, under the management of Margaret Rice. Perfect ensemble and fine musicianship were achieved by the pair in the Beethoven Sonata in A Major and Grieg's Sonata in A Minor. Mr. Bauer played Schumann's "Scenes from Childhood" with delicacy and beauty, and Mr. Casals was equally attractive in a number of Spanish works by Granados and others.

The Chicago Symphony ended its local series for the season brilliantly on a recent Monday in the Pabst Theater. Frederick Stock in his final program pre-

sented Schumann's beautiful Symphony in B Flat Major, Strauss' "Don Juan," Dohnanyi's "Romantic" Suite, and a work by Ravel.

Paul Whiteman and his orchestra reappeared in a second concert under the management of Marion Andrews. The audience again showed delight in the fascinating rhythms of the music.

The Choral Society of the Bucyrus Company, makers of excavating machinery, gave a program at the Soldiers' Home for Veterans, under the leadership of Harry Meurer. Elma Bauer, Marietta Bethel and Erving G. Mantey were the soloists.

The National Federation of Music Clubs through the Wisconsin officials has announced that the winners of its state contest, who will compete in the district contest to be held in Chicago, are: Margaret Erba, pianist, Green Bay, Wis.; John Warren, voice, Tomah, Wis.; Marion Joyce Leonard, voice, Eau Claire, Wis.; and Edith Persson, violinist, Milwaukee.

C. O. SKINROOD.

### Quintet Scores in Charles City Event

CHARLES CITY, IOWA, April 18.—The Zedeler Symphony Quintet gave a concert at the Hildreth Theater as the fourth event of the High School course. A capacity audience was in attendance. Among the numbers given was the Second Chamber Trio by Kirsch, presented here for the first time. Neva N. Jackson, soprano, was the assisting artist. The quintet gave concerts at Waterloo and Mason City recently and was exceptionally well received in both cities.

BELLE CALDWELL.

CHICAGO, April 18.—Carl D. Kinsey, manager of the Chicago Musical College, returned to Chicago on Monday from his winter vacation in Florida.

## National Graduate Body, Pi Kappa Lambda, Elects Officers at Its Biennial



Frederic B. Stiven, Director of Music at University of Illinois, and President-General of Pi Kappa Lambda Musical Fraternity

EVANSTON, ILL., April 18.—The biennial convention of Pi Kappa Lambda, national honorary graduate music fraternity, was held at Northwestern University here on April 10 and 11 in the University School of Music. Delegates were present from all chapters except two in California. The chief business of the convention was the hearing of reports from the general officers and from local chapters and the revision of the constitution. Walter A. Stults, retiring president-general, presided.

The new officers elected were: Frederic B. Stiven, professor of music and director of the School of Music at the University of Illinois, president-general; Jane Churchill Watt, instructor in piano, University of Illinois, secretary-general, and Albert Austin Harding, professor of wind instruments and director of the military bands at the University of Illinois, treasurer-general. William F. Bentley, director of Knox Conservatory, Galesburg, Ill., and Willard D. Kimball of the University of Nebraska School of Music were elected to the Board of Regents.

Pi Kappa Lambda now has seven active chapters. These are located at the following universities and colleges: Northwestern, Illinois, Nebraska, Knox, Southern California, College of the Pacific, Ohio Wesleyan. A number of other colleges and universities have applied for local chapters and there will

undoubtedly be several more within the next few months. The organization is a purely graduate one, corresponding closely to Phi Beta Kappa in its method of electing members.

### Cleveland Institute Students Give Concert

CLEVELAND, April 18.—The second public students' concert given by the Cleveland Institute of Music recently presented the more advanced pupils in a program which showed true artistry. Of eleven students on the program, six were holders of scholarships, two were winners of first prize in public music contests and Suzanne Bloch played the accompaniment for her Andante for violin. Ensemble, which is emphasized as a major subject at the Institute, was excellently illustrated by the two student string quartets and the Institute String Orchestra conducted by Ernest Bloch. The girls' quartet, the first and only ensemble group of its kind in the city, is composed of Lois Brown, Barbara Sessions, Marie Martin and Ione Saastemoinen. Others taking part were Jennie Liberman, pianist; Jacob Kaz, violinist; Gertrude Englander and Walberg Brown, violinist.

### Grand Rapids Holds Musical Contests

GRAND RAPIDS, MICH., April 18.—A musical contest in connection with the Home Show, recently promoted by the Builders' and Traders' Exchange, created interest in this city from March 9 to 14. More than 1000 children took part in the preliminaries, conducted under the direction of Glen C. Bainum supervisor of music in the public schools. Each Parochial School conducted its own preliminaries. The elimination left 200 children eligible for the finals. First and second prize of \$10 and \$5 were awarded in classes A, B and C, in piano, voice, violin, and cornet. The judges were: piano, Mrs. Lueve Parcell; girls' vocal, Mrs. W. J. Fenton, chairman; boys' vocal, J. Francis Campbell; violin, Wilbur Force, and cornet, A. J. Johnson. The winning numbers were broadcasted during the week, assisted on Monday night by Mrs. Lueve Parcell in a group of piano numbers.

VIOLA CRAW PARCELLE.

## SYLVIA LENT

Violinist



"Her performance had remarkable force and vitality."  
—New York Times, reviewing appearance with State Symphony Orchestra at Carnegie Hall.

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NEW YORK, APRIL 25, 1925

## PROSPECTS FOR AMERICAN OPERA SHOWING SUDDEN IMPROVEMENT

THE horizon has brightened suddenly for American opera. Giulio Gatti-Casazza's announcement that he has commissioned an American composer to write an opera expressly for the Metropolitan, coupled with the promise that Carpenter's ballet, "Skyscrapers," will be performed at the Metropolitan next season, follows the news from Chicago that Cadman's "Witch of Salem" and Harling's "Light from St. Agnes" will be mounted by the Civic Opera Company there. Fortune Gallo, it should be remembered, preceded both with an announcement that he was including the Fanning-De Leone opera, "Alglala," in his plans. Rumors of other operas in preparation are coming from everywhere, now that a little fresh encouragement has been extended our doubting, and perhaps justly hesitant, composers.

The Metropolitan's step in commissioning a composer to undertake a new work especially for it is a very heartening one. There are those who will raise an objection to this method and assert that with the exception of "Aida," no successful opera has been written on commission. They will contend that the Metropolitan will run a larger risk of failure and that a failure under such circumstances would be particularly damaging not only to the particular composer but to the cause of native opera.

The most important immediate consideration, however, is that of getting operas written by composers of recognized ability. These are not inclined to participate in prize contests, and with only two first rank opera houses to turn to, they naturally are loath to go through the travail of composing operas with no assurance that there will be a place for their scores when completed.

For a few seasons at least, the Metropolitan could well afford to commission a new American work

each season, irrespective of the success or failure of its predecessors. Only a reasonable measure of optimism is necessary to believe that something worth while would come of it.

## AMERICAN NOVELTIES IN NEW YORK'S ORCHESTRAL SEASON

OF the five principal orchestras contributing to New York's orchestral season, three, the New York Symphony, the New York Philharmonic and the Philadelphia Orchestra, brought forward new American works in their Manhattan concerts. The State Symphony, handicapped by a change of leadership in mid-season, apparently was not in a position to devote much time to unfamiliar and untried compositions and those given were importations from abroad.

The Boston Symphony's record, so far as its New York concerts were concerned, was similarly barren of American-made novelties. As this was Serge Koussevitzky's first season in this country, and he had other tasks to occupy him in shaping the orchestra to his individualistic ends, it was not surprising that he was unable to prospect for native novelties.

Any attempt at listing the American novelties presented by the several orchestras brings up the question as to whether works of an alien style and of alien inspiration, but composed by men resident in this country, are to be catalogued as American. In most instances, an affirmative answer seems justified. Sometimes, it may become necessary later to strike out works thus listed, as in the case of compositions by a Polish-born composer who resided for some time in this country and then returned to Poland. Certainly the works of a long-time resident like Loeffler must be credited to America. On the other hand, a new composition by Rachmaninoff or Siloti could scarcely be classed as an American work, though they have been residents here for some time.

\* \* \*

In proportion to the number of its New York concerts and the total number of compositions played, the Philadelphia Orchestra devoted the greatest attention to new American works, though the Philharmonic, by virtue of repetitions of native scores previously heard on its programs, achieved a larger total than any other orchestra.

All but one of Mr. Stokowski's American works had been presented by other organizations, but this did not strip them of their novelty. The one referred to was the "War Dance" from Joslyn's "Native Moments," which was written for the Philadelphia conductor. Others of the list were Eichheim's "Japanese Nocturne," Ornstein's Second Concerto, and Varèse's "Hyperprism," all the product of American musical life, if not of American nativity.

The Philharmonic introduced Ballentine's Suite "From the Garden of Hellas," and reintroduced, in its revised form, Samuel Gardner's Violin Concerto. Heartening instances of American music first heard in other seasons which returned to the Philharmonic programs, were found in performances of Taylor's "Through the Looking Glass," Griffes' "Pleasure Dome of Kubla Kahn," Loeffler's "Poem" and Hadley's "Salome."

Those who have most at heart the interests of the American composer know that the question of repetitions of works once heard is equal in importance to providing a first hearing for them. Nothing could be more discouraging than the policy which has quite generally prevailed of forgetting an American work as soon as it has been baptized.

In this matter of keeping current American compositions that have already made known their merits, as well as in bringing out new scores, it would seem that Henry Hadley's connection with the Philharmonic as associate conductor should play a larger part than it has done, although this orchestra must be conceded the place of honor with respect to American novelties produced in New York over a period of more than a decade.

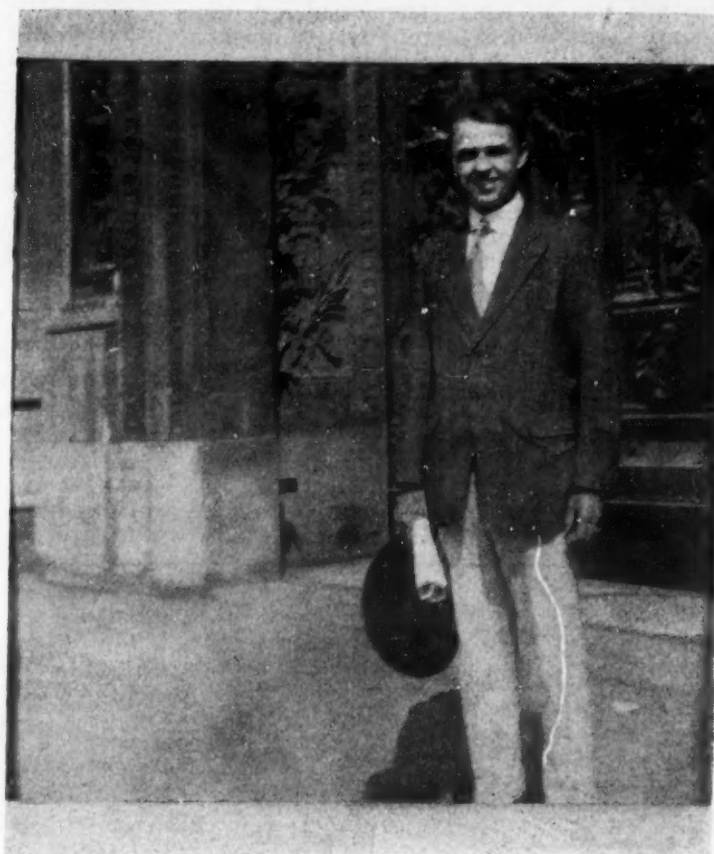
Walter Damrosch has consistently brought forward each season some American work of worth. He apparently has sought quality rather than quantity. This season he played Quinto Maganini's "Tuolumne," heard previously at one of the Stadium concerts; and with a distinguished soloist brought forward Aaron Copland's Symphony for Organ and Orchestra. Whether Saminsky's scene from "The Lament of Rachel" should be viewed as an Ameri-

can work is a question that applies similarly to a number of other new works.

The Cleveland Orchestra, on the occasion of its New York visit, played Shepherd's "Prelude to a Drama," another addition to the list of American novelties. The various experimental programs of the several modernist groups and of Chamber Music organizations need not be considered in connection with the orchestral season.

If no authentic masterpiece was to be found among the native art works enumerated, there were several surpassing in charm and in musical value various imported novelties. There were compositions by Aubert, Karłowicz, Schmitt, Hindemith, Rabaud, Braunsfels and Tailleferre—yes, even Stravinsky—which would have created no ripple if they had come from the pens of Americans.

## Personalities



American Tenor Visits Monte Carlo During Concert Tour in Europe

After an appearance made before the King and Queen of England by Weyland Echols, young American tenor—who will be heard at Aeolian Hall, April 29—friends of John McCormack were eager for him to hear the voice of this promising "youngster." The meeting between the two had not been arranged when one day Mr. Echols recognized the celebrated singer in the queue of people before the teller's window of a bank. Impulsively, he stepped up to Mr. McCormack and spoke to him of the stroke of good fortune which had given him his opportunity for success. Sir Charles Hawtrey, the English actor, had suddenly been unable to appear and the unknown American had been thrust upon the stage of Daly's Theater, where but a short time before he had been refused a position in the chorus. Mr. McCormack's reply to the recital of this anecdote was: "It's an honor to be turned down by Daly's. I was." And then he proffered this bit of advice, "To be famous, do as I did; starve in the city of London for a year and a half." "But, sir," Echols answered, "I've been starving in London already for three years." Quick as a flash came McCormack's counter-thrust: "Then you'll be twice as famous."

**Morena**—A series of unusual honors in recent years have been accorded Berta Morena, dramatic soprano of the Munich Opera, who recently made a guest appearance at the Metropolitan in "Götterdämmerung." Two of the latest prizes were a gold medal for art and science from the King of Denmark, bestowed at a private audience at the Royal Palace, and a diamond bracelet presented by the Queen of Spain after a private musicale given by her "command."

**Gardner**—To prove his belief in the permanence of jazz as an artistic medium, Samuel Gardner recently composed a stirring piece for violin and piano, "Jazzetto," a work based on the modern American idiom. The work is written along classical lines, and, like Mr. Gardner's "From the Canebrake," is an idealized working out of the jazz idiom. The composer says that the idea came to him suddenly last fall while walking up Broadway and in two hours he had written the music.

**Zandonai**—Turning to the sagas of Sweden for inspiration for an opera, Riccardo Zandonai recently completed a work based on Selma Lagerlöf's "Gösta Berling," entitled "The Cavaliers of Ekebu." This powerful tale in its English translation has been widely read in America, and it is interesting to note that the opera, in its world-première at La Scala last month, proved a genuine success, having brilliant orchestration and effective vocal writing, though not quite equaling the fantastic romance of the original.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Synchronizing the Synonyms



AM tired of using the same old words," mused R. E. Vewer, draping himself gracefully over his office chair in front of a typewriter that was a martyr to the cause of music, "I want new words—in fact, I must have 'em. Synonyms are what I need. Every word must have a double, a sort of astral body, and that is what I'll use." Thus resolved, R. E. Vewer drew a folding Ouija Board from his hip pocket and called for the shade of Webster. The conference lasted for some time, and when it was over R. E. Vewer wrote the following criticism of Violetta di Luna's concert:

"Now, let's see. 'Attack' is much overworked. I think 'assault' is a perfectly good synonym. I'll use it in speaking of Mme. di Luna's recital. 'Scales' is threadbare. Why not speak of the way she sings 'balances'?"

Next day an indignant letter awaits him from the diva, but R. E. Vewer perseveres and applies his new system to the art of Squawling, the contralto of international note.

"Timbre," he snorts. "What an overused expression! Let's see—'lumber' will do instead. 'She has excellent lumber in her voice.' Instead of 'time,' I'll say 'years,' thus—'She has a good sense of years.'"

The result was a suit for libel, but our critical friend cheerfully paid, an act of heroism which created much favorable comment among the lady's rivals but lost him his job on a noted newspaper. He is now devising cross-word puzzles.

### No Interference

MARIO CHAMLEE, American tenor of the Metropolitan Opera Company, appeared recently in New Castle, Pa., and even the radio enthusiasts turned out to hear him.

On the morning after the concert, a friend of Mr. Chamlee's was amused to see two of the town's oldest inhabitants in apparently heated conversation on one of the principal streets. He stopped to listen and was amazed to hear his name mentioned:

"And did you hear that feller sing las' night?"

"At the concert? Wal, I guess so!" Then, after a moment's reflection: "And them high notes! Wan't they grand?"

"Grand?" echoed the first speaker, "I'll say so! No static there!"

### Do They Want It?

IN re. the collapse of a diminutive opera company which chanted briefly in New York, the wily *Sun* recently published a pert item:

"The opera . . . opened on March 5 after a special performance the night

before for critics, and played up to and including March 6, when the head of the opera company sent word by telegram that all was at an end.

"According to the singers, he told them to call at his office. When they called, however, he merely shook their hands and said he was sorry.

"Now the principals can seize the scenery—if they want it."

### Another Opera Casualty

THE slips between the wings and the footlights have mounted up in the last few months. The latest case is reported as follows by the *New York Telegraph*:

### Metropolitan Jinx

#### Pursues Its Victims;

#### Traffic Officer Hurt

"The jinx that seems to be pursuing those connected with the Metropolitan Opera House and its attachés struck another blow last night when Patrolman Edward Pletko, traffic officer at the Thirty-ninth Street entrance, was bowled over by an automobile backing up from the entrance.

"He was not seriously injured, but, however, was relieved from duty and taken to his home.

"The opera 'Sieischupz' was being sung by the Metropolitan songsters, who for once were spared a visit of the hoodoo jinx."

What the versatile members of Gatti's company were singing remains somewhat dubious. From the foregoing spelling we hazard a suggestion that it was a new novelty from Czecho-Slovakia.

THE papers state that the U. S. liner Republic has just been equipped with a whistle that can be heard for twelve (12) miles. That's nothing. We've heard sopranos singing "Semptra Libera" in a voice that could be heard thirteen (13) years.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### "Sagittarius"

Question Box Editor:

Who was the German composer who used the nom de plume of "Sagittarius"? B.

New York City, April 19, 1925.

Heinrich Schütz. He was born in Köstritz, Saxony, in 1585 and died in Dresden in 1672. He was the most prominent German composer of his period and is credited with having made the first settings of the Passion. He also composed the first German opera, "Dafne," which was produced in 1627 at the marriage of Princess Sophia of Saxony.

???

### The Stadium Concerts

Question Box Editor:

When were the Stadium Concerts in New York begun and who have been the conductors? E. M.

Hartford, Conn., April 16, 1925.

The concerts were inaugurated in 1918 under Arnold Volpe, who conducted the following year also. Walter

Henry Rothwell was the conductor in 1920. Henry Hadley and Victor Herbert conducted in 1921; Mr. Hadley and Willem van Hoogstraten in 1922; Mr. van Hoogstraten in 1923, and Mr. van Hoogstraten and Fritz Reiner in 1924. Various composers have also appeared as conductors of their own works.

???

### Classifying "Elsa"

Question Box Editor:

Would you consider the rôle of Elsa, lyric or dramatic? H. H. H.

New York City, April 18, 1925.

It has characteristics of both types, but it is probably more lyric than dramatic.

???

### Chopin's Nocturne

Question Box Editor:

Can you tell me the story about the composition of Chopin's Nocturne, Op. 27, No. 2?

Baton Rouge, La., April 15, 1925.

Although we cannot vouch for the truth of the story, it is said that Chopin was at a reception where some prominent violinist played and at the con-

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clusion of his number; a woman remarked to Chopin that it was a pity the piano was unable to give the variety of effects of which the violin was capable. Chopin went to the piano and improvised the Nocturne, not only imitating the violin but also surpassing it.

???

### Oratorio and Cantata

Question Box Editor:

What is the difference between an oratorio and a cantata? F. J.

Lexington, Ky., April 17, 1925.

There is no essential difference except that the cantata is shorter and less pretentious than the oratorio. Cantatas are often written for special church seasons.

### Left-Handed Violinists

Some weeks ago the Question Box answered a query concerning left-handed violinists. The editor has since been informed that there have been several, though none has achieved any great prominence. A collector of violin tells us, also, that he has a number of instruments in his possession which show evidence of having been played upon by left-handed players.

???

### About "Musical America"

Question Box Editor:

In what year was MUSICAL AMERICA first published? K. M.

Brooklyn, April 19, 1925.

In 1898.

## Contemporary American Musicians

No. 375  
Julius Mattfeld

JULIUS MATTFELD, librarian and organist, was born in New York City on Aug. 8, 1893. He received his general education in the public schools of New York, graduating from De Witt Clinton High School when fourteen.



Keystone View Co.

Julius Mattfeld

When sixteen Mr. Mattfeld entered the New York German Conservatory, now the New York American Conservatory, where he continued his interest in the piano and studied organ and theory until 1911. In 1910 he be-

came a member of the staff of the New York Public Library and in 1916 a member of the musical division. Mr. Mattfeld was assistant to Otto Kinkeldey and was acting chief of the music division during Mr. Kinkeldey's absences. In 1915 he became organist and choir-master of the Fordham Lutheran Church, which post he still holds. Mr. Mattfeld has composed a futuristic ballet, "Virgins of the Sun," which was produced at the Greenwich Theater during the season of 1922-23. "The First Christmas" and "The Hand of the Prophet," dramatic plays with music, songs, anthems and many other compositions are products of his pen. A bibliography entitled "Folk-Music of the Western Hemisphere" was published by the Public Library in its bulletin of 1924 and was issued separately in 1925. Mr. Mattfeld is at present preparing bibliographies of the musical settings of Longfellow and a syllabus of Negro folk-songs. Mr. Mattfeld was one of the co-workers in the founding of the International Composers' Guild, of which organization he is treasurer. He married Margaret Krupp, soprano, in 1923. He is a nephew of Marie Mattfeld, soprano of the Metropolitan Opera Company.



## STOKOWSKI CONDUCTS NEW WORK BY HILL

Programs of 25 Years Ago  
Revived — Metropolitan  
Gives Two Operas

By H. T. Craven

PHILADELPHIA, April 18.—Two novelties were heard in a varied list which Leopold Stokowski presented with the Philadelphia Orchestra in the Academy on a recent Friday afternoon and Saturday night. Guy Maier and Lee Pattison were the soloists in Edward Burlingame Hill's Scherzo for two pianos and Arthur Bliss' Concerto for two pianos, woodwind, brass and percussion instruments.

Mr. Hill's work, which might be called "Variations on a Jazz Theme," was especially ingratiating, exhibiting humor, fantasy and not a little inspiration, both in instrumentation and fertility of invention.

The Bliss number seemed less fresh and unaffected, its eccentricities and dissonantal combinations more deliberately studied. It was not in the least dull, however. Both works were favorably received.

The rest of the program was commemorative and was composed of numbers played at the second concert of the Philadelphia Orchestra, under Fritz Scheel, twenty-five years ago. Mr. Stokowski gave an impressive reading of Beethoven's "Eroica" Symphony. He exhibited the resources of the orchestra in the First "Hungarian" Rhapsody of Liszt and in the Prelude to "Lohengrin."

After the conclusion of the latter number Mr. Stokowski made a brief allusion to the death of Jean de Reszke and suggested that the playing of the Prelude be regarded as a tribute to the distinguished artist.

The works given by the Philadelphia

Orchestra on the previous Friday afternoon and Saturday night were those of the first concert under Mr. Scheel on March 29, 1900. The works comprised Weber's "Euryanthe" Overture, Schumann's "Evening Song" for string orchestra, the Scherzo from Bizet's "Roma" Suite and the Second Rhapsody of Liszt. Carl Flesch, violinist, was the soloist, playing the Mozart Concerto, No. 4, in D Major, and in a colorful Fantasy by Joseph Suk.

A superb performance of "Meistersinger" and the first local hearing of Montemezzi's "Gallurese" were the contributions of the visiting Metropolitan Company in two recent weeks. Mr. Gatti-Casazza imported a cast of the finest artistic caliber for the Wagner work, with a new *Eva* in Maria Müller. Clarence Whitehill was *Hans Sachs*. Rudolf Laubenthal appeared as *Walther* and George Meader as *David*. Gustav Schützendorf was *Beckmesser*. Others in the cast were Lawrence Tibbett as *Kothner*, Léon Rothier as *Pogner* and Kathleen Howard as *Magdalena*. Artur Bodanzky conducted.

"Gallurese," the second operatic novelty of the season, was admirably sung, expertly acted and effectively staged. Premier vocal honors went to Miss Müller. *Gallurese* was Giacomo Lauri-Volpi. Louis D'Angelo was *Nuvio*; Giuseppe Danise, the *Rivegas*; Angelo Bada, the *Bastiano*, and Adamo Didur, the *José*. Tullio Serafin conducted.

The Philadelphia Civic Opera Company closed a brilliant season with a stirring interpretation of "Samson et Dalila" in the Metropolitan Opera House on a recent Thursday night, with a capacity audience in attendance.

Julia Claussen was the *Dalila*. Paul Althouse as *Samson*, Fred Patton as *Abimelech*, Helfenstein Mason, Alessandro Angelucci, Nino Mazzeo and Theodore Bayer made up the cast. Alexander Smallens was at the conductor's desk.

At the close of the second act Mrs. Henry M. Tracy, president of the Civic Opera, reviewed the accomplishments and aims of the organization and acknowledged enthusiastic support of the venture. Ten performances, including among other novelties a revival of "Gianni Schicchi" by Puccini, will be given next season.

### Pittsfield Symphony Scores New Success

PITTSFIELD, MASS., April 18.—The Pittsfield Symphony Society scored brilliantly in its ninth concert recently in the Colonial Theater. Jay C. Rosenfeld, concertmaster, appeared as soloist, playing Mendelssohn's Concerto, which was an outstanding feature of the program. The orchestra, under Ulysses Buhler, gave a smooth and interesting performance of a Ballet Suite by Gluck, Schubert's "Unfinished" Symphony and a "Military" March by Saint-Saëns.

E. McCORMICK.

### New Honolulu Arts Club Gives Musical Program

HONOLULU, April 18.—Compositions of Alf Hurum were features of a concert given in the home of Mr. and Mrs. Christian Hedemann. Yascha Borowski, Honolulu violinist, and the composer played Mr. Hurum's Sonata in D Minor for violin and piano. Peggy Center Anderson sang three of his songs.

Roxana Wiehe played Grieg's Concerto in A Minor. The Honolulu Fine Arts Club, a new organization, held its first musical evening in the home of Mr. and Mrs. Ralph Woolley. Romania Woolley and Mr. Borowski played Bach's Double Concerto for violins. Carl Basler, tenor, sang; Ralph Fishbourne read a paper on "The Florentine School of the Italian Renaissance"; Elsa Cross played Liszt's Second Polonaise, and Leigha JoHantgen Blessing sang.

MARGARET GESSLER.

### SINGERS WIN SUCCESS

#### Pupils of Theodore Schroeder Fulfill Many Engagements

BOSTON, April 18.—Artists from the Theodore Schroeder vocal studio of this city have been fulfilling many important engagements in all parts of the country this season. William Richardson, baritone, has sung for the Brooklyn Art Institute, Harvard Musical Association, Art Institute of Albany, Women's Club of Syracuse, N. Y., Syracuse University, at five concerts in West Virginia and in recitals in Harrisburg, Pa., and Wheeling, W. Va. Mr. Richardson's annual Boston recital was given in Jordan Hall on March 31.

Marian Braly, for five years pupil of Mr. Schroeder, has been engaged as instructor by the University of Waco, Tex.

Aino Saari, Swedish mezzo-soprano and diseuse, is on an extensive tour through Michigan, Minnesota, Wyoming, Washington and California.

Evelyn Clark, contralto of Pawtucket, R. I., has sung with great success the past season. Mrs. Clark has been soloist for the Chaminade, Chopin and MacDowell clubs of Providence.

Frances Waterman-Stockwell, New Haven, soprano, who has been studying with Mr. Schroeder for seven years, has sung with success in New Haven, New York, West Haven, Conn.; Laconia, N. H.; Providence, R. I.; Hyde Park, Mass.; Thayer, Mass.; Swampscott, Mass.; Keene, N. H.; Franklin, N. H., and Hartford, Conn.

Percival Appleby, a young Canadian tenor with a beautiful voice, will essay his first Boston recital this coming fall.

Etta Bradley, Boston soprano, has been reengaged wherever she has appeared. Recent appearances have been in Newton, Mass.; Hartford, Conn.; Worcester, Mass.; Lynn, Mass.; Berlin, N. H., and Brockton, Mass.

### GUEST ARTISTS WELCOMED BY AUDIENCES IN SEATTLE

Resident Societies and Ensembles Also Appear in Programs Which Are Well Received

SEATTLE, April 18.—Guest artists appearing recently have been Royal Dadmun, baritone, who sang under the auspices of the Music and Art Foundation Fund; Feodor Chaliapin, heard under the auspices of the Associated Students of the University of Washington; Maria Jeritz, soprano, who drew a large audience to Meany Hall, University of Washington, where she sang under the direction of the Ladies' Musical Club, and Geoffrey O'Hara, American composer, who was entertained at dinner by the Seattle Clef Club.

The Ladies' Musical String Quartet gave its second concert in a series of three in the Cornish School recently. The members are Margaret McCulloch Lang, Alice Sherman Williams, Louise Benton Oliver and Iris Canfield.

The Musical Arts Society closed its series of morning musicales in the Olympic Hotel with a program by the Armstrong Ensemble, consisting of Francis J. Armstrong, Frederick Scheld and Irene Hampton Thrane.

Jacques Jou-Jerville's advanced pupils presented "Cavalleria Rusticana" and "The Mistress Servant" by Pergolesi in costume with orchestral accompaniment. Principals were Helen Colby Strang, A. C. Pelland, Frieda Hoeck, Mary Jane Barton, Paul Tenney and George Nelson.

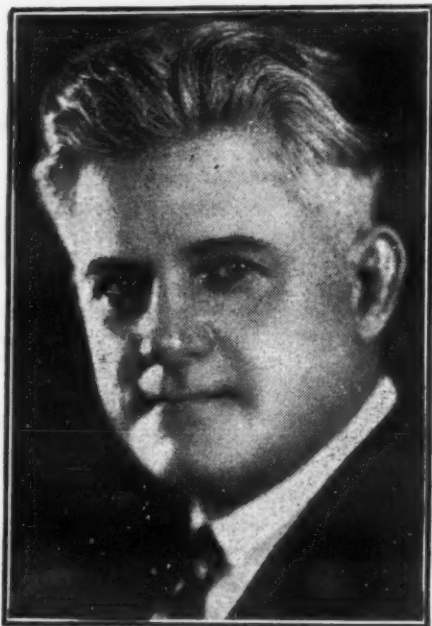
The Bohème Music Club gave a program in the Olympic Hotel, where its choral ensemble was under Mrs. Harry Cone. Mrs. James G. Boswell and James R. Harvey assisted. Club soloists were Lulu Shepherd Johnson, Nellie Wren and Norine Powers.

Jean Alice Swaney, soprano, was heard in recital on March 30 when she was presented by Leone Langdon, with the assistance of the Ladies' Musical String Quartet.

The Mendelssohn Trio in a concert on March 30 played trios by Rheinberger and Arensky. Solos were also on the program. The members are Elizabeth Choate, Helen Stewart and Frances Williams.

Recitals have been sponsored by Sara Y. B. Peabody, Cornish School; by Katherine Robinson, who introduced a seven-year-old pianist-pupil, Jean Ruggles; and by Paul Pierre McNeely, who presented Mabel Morrill and Mirza Standish.

DAVID SCHEETZ CRAIG.



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## HANSON LEADS WORK WITH ROTHWELL MEN

Los Angeles Hears Notable Programs by Orchestra and Recitalists

By Bruno David Ussher

LOS ANGELES, April 18.—Howard Hanson, composer, former holder of a fellowship in the American Academy in Rome and now director of the Eastman School in Rochester, conducted his "Lux Aeterna" in two recent programs of the Los Angeles Philharmonic. So favorably was he received that the composer has been engaged to lead this work and also his "Nordic" Symphony in two programs during July in the outdoor symphonic series in the Hollywood Bowl, of which Mrs. J. J. Carter is president.

"Lux Aeterna" is scored for orchestra, with viola obbligato, and its theme is the struggle for spiritual vision. It is stirring rhythmic, modern but not ultra-modern in harmony, clear in thematic writing, and for the most part individual in orchestration. The viola obbligato and incidental violin solos were excellently played by Emile Ferir and Sylvain Noack. Mr. Hanson wields the baton with ease and directness, and he had a splendid response from the orchestra.

Walter Henry Rothwell presented the First Symphony of Sibelius and the "Tannhäuser" Overture on the same program, giving excellent readings. Mme. Elizabeth Rothwell, soprano, who recently returned from Europe, gave three songs by Strauss, and "Isolde's Love Death" by Wagner, with decided success.

Feodor Chaliapin, Russian bass, attracted a large audience and won much applause at his first concert here recently, under the Behymer management.

One of the biggest audiences of the season attended the concert of the London String Quartet. George Leslie Smith was the local manager.

Rosa Ponselle, Metropolitan Opera soprano, sang before a capacity house under the Behymer management. Many encores were demanded by her enthusiastic hearers. Stuart Ross, accompanist, shared in the success as pianist.

The two artists also appeared in a Morning Musicales at the Biltmore Hotel, the concert being one of a series planned as a benefit for the Maintenance Fund of the Southwest Museum.

May MacDonald Hope, founder and pianist of the Los Angeles Trio, together with Sylvain Noack, concertmaster; and Ilya Bronson, solo cellist, both of the Philharmonic Orchestra, introduced here the "Trio Sinfonico" in D Major, Op. 123, by Enrico Bossi. The work is in the classic style, melodious and rich in part-writing. The same program brought the Pacific Coast first performance of Georges Enesco's Sonata for violin and piano No. 2, in F Minor, which includes Roumanian dance and song themes.

Alard de Ridder, viola player of the Los Angeles Philharmonic, has written an effective "Fantasia Concertante" for viola and piano. The composer has purposely adopted the harmonic idiom of the 'nineties.

Geoffrey O'Hara, song composer, recently visited Pacific Coast cities and spoke before leading clubs.

Harry Barnhart, community song leader, is holding twelve "sings" under the auspices of the Municipal Park Commission.

Clark S. Shaw, business manager of the Chicago Civic Opera, recently visited Los Angeles, partly for rest and to attend to his properties, which include oil lands and a ranch.

Dadmun Recital and Exhibition Music Interest San Bernardino, Cal.

SAN BERNARDINO, CAL., April 18.—Under the auspices of the Harmonic Club, Royal Dadmun, baritone, was heard in recital in the Civic Auditorium. His program included a Handel aria and Italian, French, German and English songs. Encores were demanded after each group. Siegfried Parger was the accompanist.

Music played an important part in the National Orange Show recently held here. Daily concerts were given by the Santa Monica Municipal Band; programs were also given by the Philomela

Chorus of the University of Redlands, glee clubs from the University of Redlands, Pomona College and many high schools of surrounding towns.

Anna Mae Aiken, supervisor of music in the high school, has resigned to accept a similar position in the Los Angeles schools. Winifred Sloan Hughes, in charge of instrumental music in the schools, will assume Miss Aiken's place temporarily. C. H. MARSH.

## VISITORS APPEAR WITH KANSAS CITY SYMPHONY

Howard Hanson and E. Robert Schmitz Share Honors—Local Artists Have Busy Week

KANSAS CITY, Mo., April 18.—The original plans of the Kansas City Symphony Association were resumed when it recently presented the augmented orchestra in the fourth concert of the season in the Shubert Theater. Decided interest centered in Howard Hanson's reading of his own "Nordic" Symphony, as guest leader, and E. Robert Schmitz, soloist, giving Tchaikovsky's Concerto in B Flat Minor, with N. DeRubertis conducting.

Mr. Schmitz gave a brilliant performance of the Concerto and three extra pieces, two by Debussy and Emerson Whithorne's "Pell Street." Two orchestral numbers, Dvorak's "Carneval" Overture and Svendsen's "Fest Polonaise," opened and closed the program.

Ivanhoe Auditorium was filled to capacity recently when Paul Whiteman and his concert orchestra appeared. A program double the length of the original one testified to the enthusiasm of the auditors.

Mrs. Howard Austin, contralto; Mrs. George Cowden, soprano; Elva Faeth Rider, accompanist, and Robert Armbruster, pianist, of Philadelphia, were presented in Ivanhoe Auditorium lately by the J. W. Jenkins Music Company in a recital given with the Duo-Art piano. Mrs. Austin used records of accompaniments made for her by Mr. Rider, and Mrs. Cowden, substituting for Mrs. Hunter Gary, soprano, was warmly received. Mr. Armbruster held the interest of the audience through several well chosen groups.

The fifth concert of the Mu Phi Epsilon Sorority was given in the Grand Avenue Temple by Mrs. Sam Roberts, Neva Bell Hurt, Mrs. James Elliott, Mrs. George Cowden and Mary Watson.

The Lion's Quartet, consisting of O. H. Hederstrom, Russell Rizer, John Musselman and Floyd Gamble, was heard in a miscellaneous program at the Immanuel Presbyterian Church under the auspices of the Women's Missionary Society.

Beulah Stevenson and Ruth Taschetta Green, both of the Jennie Schultz vocal studio, and Millietta Rendina and Thunelda Bircsak of Mrs. Carl Busch's piano studio were recently heard in All Souls' Church. A series of students' recitals have been heard in the same auditorium by members of Edna Forsythe's voice class and Geneve Litchenwalter's piano class. Twelve pupils of Virginia Tisdale Strouds were recently heard in a recital in the All Souls' Church. Interesting work has also been heard in the bi-monthly operatic repertoire classes of Edouardo Sacerdote and Marjorie Rose Ryan in the Studio Building.

BLANCHE LEDERMAN.

## Casals, Leginska and Courboin Appear at Florida College

TALLAHASSEE, FLA., April 18.—The music department of the Florida State College for Women has recently presented three prominent artists in recital here. Pablo Casals, cellist; Ethel Leginska, pianist, and Charles M. Courboin, organist, appeared before 1200 students in the concerts which are part of the recital course.

## Edwin Hughes Announces Master Piano Classes in His New York Studio



Edwin Hughes, Pianist and Teacher

Edwin Hughes, American pianist and teacher, has announced a special summer class for pianists and teachers in his New York studio, beginning on June 29, and continuing until Aug. 8. As in former seasons, a feature of the course will be the series of weekly recitals by members of the class, in which Mr. Hughes' principles of interpretation, weight-playing, tone production and the most modern technical development will be given special attention.

Since Mr. Hughes returned from Europe several years ago, where he gained recognition as a pianist and teacher, his reputation as an artist of the front rank has been closely seconded by his ability as a teacher. Many well known pianists are numbered among his pupils, nine of whom have given individual recitals in New York in the last two years. In the last several seasons, also, pupils of Mr. Hughes have made twelve orchestral appearances in New York and have been soloists with the Detroit and Minneapolis Symphonies, playing such works as the Brahms Concerto in D Minor, Tchaikovsky's Concerto in B Flat Minor and concertos by Schumann, Liszt, Rubinstein and Grieg.

## Boston Activities

Boston, Apr. 18.

Harris S. Shaw, organist and choir-master at Grace Episcopal Church, Salem, has closed a fine series of vespers services which began at Thanksgiving. The following works were given: "Messiah," "St. Paul," "Elijah," "Holy City," "Gallia," "Stabat Mater," "Redemption," "Olivet to Calvary," "Seven Last Words." His chorus of forty was assisted by Boston artists: Alfred Holy, harpist; Marjorie Moody, Edith Bulard, Marion Wise, Louisa Wood, Carolyn Rae, Laura Thompson, Mary Dyer, Raymond Eaton and Roy Patch.

Edgar Isherwood, a young Boston tenor, who is soloist at the Brighton Congregational Church, has fulfilled many bookings this season. He gave recitals with Maurice Gulesian, pianist, in Hyde Park and Brookline, and his concert engagements have included appearances at Brighton, Braintree and Sharon. On May 8 he will give a joint recital with Paul Bregor, pianist, in Steinert Hall. He sails for England on June 10 with Howard Goding, pianist. Mr. Isherwood is a pupil of Frank E. Doyle.

Joseph Lautner, tenor pupil of Arthur Wilson, sang at the Chromatic Club's

recent concert in the Copley-Plaza. Mr. Lautner gave songs by Ravel, Duparc, Wolf, Brahms, Wintter Watts, Fay Foster and John Adams Loud. Reginald Boardman was the accompanist. Other participants in the program were Walter Hansen, pianist; Allan Farnham, violinist, and Frank Luker. The latter conducted a chorus of thirty in Mrs. H. A. Beach's "Chambered Nautilus."

The tenth anniversary of the Philomatheia Club was celebrated with a luncheon in the Hotel Somerset. Mrs. Alvan T. Fuller sang. There was community singing, and artists taking part were Francis O'Connor, tenor, of Worcester; Marie Houghton Spencer, soprano; Mrs. Raymond Dugan, violinist, and a quartet from the Boston College Glee Club, composed of Daniel Healy, Michael Corcoran, Lawrence Thornton and Walter Blankenship. Mrs. Charles Hall was the accompanist.

Richard Platt closed a series of informal afternoon musicales in his studio with a program given by George Boynton, tenor, and George Smith, pianist. Hostesses at tea were Mrs. Henry Whitney and Mrs. Henry B. Sawyer.

W. J. P.

## LIST SUMMER FACULTY

### Peabody Conservatory Announces Opening of Special Session

BALTIMORE, April 18.—The Peabody Conservatory through its director, Harold Randolph, announces the summer school will open its fourteenth session on June 29 and continue for six weeks. As usual, it will be conducted in conjunction with the summer school of Johns Hopkins University, thus making it possible for students at either school to take supplementary study at the other. Dr. Edward F. Buchner will conduct the University school, and Frederick R. Huber the one at the Peabody.

The staff of the Conservatory will consist of members of the Conservatory winter faculty and instructors in the preparatory department. The piano department will include Pasquale Tallarico, Austin Conradi, Otto Ortmann, Virginia Blackhead, Carlotta Heller, Henrietta Holthaus, Mabel Thomas, and Breit Keefer. Charles H. Bochau will have charge of the vocal department. The violin department will be conducted by J. C. van Hulsteyn, and the organ department by Louis Robert, a newcomer to the faculty of the winter school. In addition, the summer school will offer courses in harmony and composition by Howard T. Thatcher, a course in interpretation by Mr. Conradi and courses in ear training by Miss Blackhead and Miss Thomas. The former will also conduct a teachers' training course and the latter a normal course for students.

FREDERICK R. HUBER.

### Waterloo Club Elects Officers

WATERLOO, IOWA, April 18.—The B Natural Music Club in its annual election of officers at the home of Mrs. George Shoemaker, retiring president, chose the following to serve in the coming year: Mrs. Robert Watterson, president; Mrs. C. J. Ness, vice-president; Bernice Call, secretary; Mrs. Truman Wagner, treasurer; Mrs. R. G. Taylor, critic; Mildred Gleason, reporter; Mrs. Harold F. Smith, director; Louisa Hageman, chairman of program committee; Mrs. John MacDonald, chairman of membership, and Mrs. Charles Eby, altruistic chairman. BELLE CALDWELL.

Kathleen Hart Bibb, soprano, has been engaged to sing in a performance of Hadley's "Legend of Granada" to be given by the Woman's Club of Greenwich, Conn., on May 18. Mrs. Bibb has been chosen soloist at the West-Park Presbyterian Church for the third year.

# NEW YORK STRING QUARTET



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## Rachmaninoff Plays His Concerto and Choral Programs Enliven Boston Week

BOSTON, April 20.—Serge Koussevitzky restored Strauss' "Ein Heldenleben" to the Boston Symphony repertoire at the pair of concerts on Friday afternoon and Saturday evening, April 17 and 18. The work had not been performed by the Boston players since Mr. Fiedler conducted it on Dec. 31, 1910. Mr. Koussevitzky gave an epic reading of Strauss' music. He conceived his interpretation along the colossal lines of the score, underscoring with his vital personal enthusiasm the heroic and romantic pages.

Music also of heroic flavor was Rachmaninoff's C Minor Piano Concerto, given with the composer as soloist. It is biting and poignant music, replete with Slavic emotional intensities and with unremitting propulsive energy in the far-flung climaxes. Mr. Rachmaninoff has never been heard here to better advantage. His inspired performance, overwhelming in beauty and power, called forth prolonged applause.

Mr. Koussevitzky opened his concerts with Bax's fantastic "Garden of Fand," played for the first time at these concerts. Based on an Irish pagan legend, its modern dissonance is tempered with gorgeous orchestral tonal effects, glamorous poetry and atmospheric wistfulness. Mr. Koussevitzky and his men gave an exceedingly poetic and sympathetic performance and deservedly won the ovation bestowed upon them.

### Clubs Sing Brahms Work

The Harvard Glee Club and the Radcliffe Choral Society joined forces in two memorable performances of Brahms' "Requiem" on April 16 and 17. The long and careful training to which Dr. Archibald T. Davison had subjected his choral forces was evident in the smooth performances. They were conducted by Mr. Koussevitzky, who had been invited by Dr. Davison to be the guest leader for the occasion. This was choral singing of the highest excellence, combining

sympathetic understanding, genuine enthusiasm and tonal beauty. Mr. Koussevitzky conducted inspired. Accompaniment was played by about sixty members of the Boston Symphony. The assisting soloists were Ethyl Hayden, soprano, who sang with vocal charm and deep feeling, and Boris Saslawsky, baritone, who contributed fervor and imagination to his solo parts. Ovation by the collegians and audience greeted Dr. Davison when he was brought to the stage by Mr. Koussevitzky.

### Parker Oratorio Performed

The Handel and Haydn Society gave a performance of Horatio Parker's "Hora Novissima" at Symphony Hall on Sunday afternoon, April 12. The difficult and finely fibred choral writing suited the abilities of the Handel and Haydn forces, which sang spiritedly. Emily Stokes Hagar, assisting soprano soloist, revealed a light and pleasing voice. Emma Roberts, contralto, sang with vocal richness, deep fervor and feeling. George Meader sang his tenor part with effect, and Fred Patton, bass, contributed excellent singing to his part. Mr. Mollenhauer conducted Parker's work with admirable command over its intricacies.

### Artists in Joint Program

Charles Touchette, pianist, and Godfrey Wetterlow, violinist, gave a sonata recital on Tuesday evening, April 14, at Jordan Hall. Their program contained the Grieg G Minor Sonata, the Fauré A Major Sonata and the Sjögren G Minor Sonata. The performers played with good ensemble, spirit and technical finish. Mr. Wetterlow is a capable violinist and Mr. Touchette has a facile technique and agreeable touch.

### Tenor Gives Oldtime Airs

Granville Stewart, tenor, gave a song recital at Steinert Hall on Tuesday evening, April 14, singing old airs by Purcell, Bach, Handel and Mozart; "Celeste

Aida," a group of songs by Quilter, Del Riego and Zimbalist; "Onaway, Awake, Beloved," from "Hiawatha's Wedding Feast," by Coleridge-Taylor, and a group of Negro spirituals. Mr. Stewart already shows possession of a lyric tenor voice of considerable beauty and of pleasing individual timbre, used understandingly. His diction is especially clear and his interpretations are charged with interest. William Lawrence was an excellent accompanist.

### Girl Pianist Heard

Grace Cronin, fourteen-year-old pianist, was presented by F. Addison Porter in a concert at Jordan Hall on April 15. Miss Cronin gave a program that would test the maturity of powers of an older pianist. She possesses a clear, comprehensive and fluent technique, good tone, a sensitive command of color, and, for one of her age, an astonishing capacity for interpretative style.

### Sammy Kramar in Recital

Sammy Kramar, young violinist, was heard at Symphony Hall on Wednesday evening, April 15, in a program of music by Handel, Joachim, Wieniawski and Vieuxtemps. Since his last Boston appearance several years ago the young artist has developed into an exceptionally gifted violinist, one with the true virtuoso instinct. His tone is full, broad, authoritative. His phrasing is surprisingly mature and he shows a high degree of musicianship. His playing justly stirred enthusiasm.

### Music Lovers' Program

The Music Lovers' Club in a concert at Steinert Hall on April 14 presented John Orth, pianist, in numbers by Max Reger, Liszt and a group of five of his own compositions. As pianist and composer Mr. Orth displayed his powers to advantage. Also on the program were a Trio by Horatio Parker, played by Gwendolyn Deane, violin; Kenneth Deane, cello, and Margaret Bragdon Richardson, piano; a group of songs given by Elizabeth Cook Long, accompanied by Mary Bragdon Richardson; and by Marjorie Warren Leadbetter, with Cora Gooch Brooks at the piano; a Violin Concerto played by Ary Duffer, accom-

panied by Margaret Bragdon Richardson, and a group of songs sung by Joseph Halloran, with Arleen Taft at the piano.

### Children's Concert Pleases

Pauline Danforth gave her second and last Children's Concert on the afternoon of April 17 at the Copley-Plaza, playing a well chosen program of works by Handel, Gluck, Boccherini, Debussy, Chopin, MacDowell, Rebikov, Tchaikovsky and Gebhard. Miss Danforth prefaced her playing with charming explanatory notes of a character to stimulate the youngsters' interest and enthusiasm. She played her music with delightful effect and was heartily appreciated by her youthful audience.

HENRY LEVINE.

### Augusta Artists Give Joint Concert

AUGUSTA, GA., April 18.—Martha Hadley Craig, soprano, and George Craig, baritone, assisted by Mr. Rudolph, violinist and director of the Bon Air Vanderbilt Hotel of Augusta, gave a pleasing program in the Tubman High School Auditorium recently. Mr. and Mrs. Craig, who are newcomers to Augusta, have proved themselves excellent musicians in a series of programs given for local audiences. Mrs. Craig sang several groups of songs in costume with much charm. SCOTT NIXON.

### Sascha Fidelman Heard in Concert

Sascha Fidelman, violinist, has fulfilled several engagements recently. Among these were a concert at the Community Church, in which Samuel Stillman, viola player; Vladimir Dubinsky, cellist, and Mr. Epstein, pianist, also participated, and in a charity concert, under the auspices of the Schlaraffia Nova Yorkia, at the Hotel Astor.

HARTFORD, CONN.—The Julius Hartt School of Music presented C. Walton Deckelman, pianist, in an interesting program of works by Bach, Beethoven, Schubert, Schumann, Brahms, Liszt, Chopin, Debussy, Scriabin and Goossens recently in Unity Hall. Mr. Deckelman was received enthusiastically by the audience.

### An Editorial from

"The World's Greatest Newspaper"  
**Chicago Daily Tribune**  
April 7th, 1925

### MR. WHITEMAN'S JAZZ

Probably the auditors who packed the Auditorium last Sunday afternoon to hear Mr. Paul Whiteman and his jazz orchestra would, with relatively few exceptions, admit that while they know little about art, they do know what they like. But, though we are in the same modest state of knowledge, we are going to hazard the opinion that there is not existing today in the world a more vital and promising expression of art than Mr. Whiteman presents. For all his genial informality and unpretentiousness, the music Mr. Whiteman offers is something which means and is going to mean much to us in America and to musical art in the world.

Our highbrows for years have talked much of the need of declaring our independence of old world forms and inspirations. Well, here we have it, in musical forms which are as intensely and significantly American as Verdi's are Italian or Schumann or Wagner, German. It is as racy of our soil as a Russian folk song is of Russia. It is the rush of our racing streets. It has all the bright contrasts of our racial conglomerate, but they are now forming in designs of real harmony and meaning. It has our moods and our spirit, our impudence and irreverence, our joy in speed and force. But it can sigh as well as laugh in the midst of its boisterous cynicism and surface brilliancies. It opens glimpses of quiet underdeeps and sudden sweeps of feeling which show how far its eventual achievements will go.

Already, if a layman's opinion is worth anything, we should say that American musical genius has in ragtime and jazz contributed something of great vitality to the art of music, in its rhythms and new instrumental colorings. But beyond our elemental pleasure in all that, we as Americans can be stirred by it as a very significant and remarkable expression of American temperament and national genius, a spontaneous combustion, like all great national art, from the life of the people, not a self-conscious effort to be American, to be national, or to be original or different.

That, as we suspect, is the way all great national forms of art have come. Organized efforts to foster American art, it has always been our opinion, are futile and without understanding of the nature of artistic creation. A real national art impulse needs no fostering. It bursts forth from the national life with a force which nothing can smother or control.

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## First Visit of ENESCO To Pacific Coast

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Oregon Daily Journal



### With the Los Angeles Philharmonic

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Los Angeles Evening Express.  
(Bruno David Ussher.)

### With the San Francisco Symphony

Enesco gave a glorious reading of the Brahms Concerto in D. His tone is the tone of a genius at once daring and exquisite. The listening audience had no need to be told they were listening to a master.

San Francisco Examiner.  
(Redfern Mason.)

### With Portland Symphony

He completely captivated the huge audience with a wonderful performance of the colossal Beethoven Concerto. He played like a wizard, bowed marvelously, and took cadenzas of stupendous length with amazing ease.

Oregon Daily Journal.

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# Fontainebleau Plans New Auditorium; Chairman Scouts "Bad Condition" Rumor

THE Fontainebleau School of Music and Fine Arts, founded in 1921 by the French Government for American students, is now completing a new concert hall in the famous Salle du Jeu de Paume, the tennis court which has seen many games played by kings and nobility. The Government is installing an organ in it, and the auditorium will be opened for the American students on June 25. Some of the most noted artists in France will give concerts there this summer.

The Palace has again been offered to the American students for the three summer months by Maurice Fragnaud and the Minister of Fine Arts. M. Fragnaud is sous-préfet of the district of Seine-et-Marne and represents the French Government. He is confident that the continued offer of the Louis XV wing to the American school, together with the conversion of the tennis court into a concert auditorium, is significant of the Government's intention of making the American school of music at Fontainebleau a permanent institution.

A recent statement in *La Presse*—condemning the idea of turning the celebrated papal corridors into a "trans-Atlantic boarding house," alleging that the American students there are careless about throwing cigarettes near the old building, are destructive to the old fur-

niture and are laying the priceless art treasures open to thieves by coming in at "all hours" of the night—are discredited by members of the American committee and students who have been at Fontainebleau. In the first place, the amount of smoking is negligible and would be entirely dispensed with if the rumors of the old palace being a fire-trap were true; but each year it is inspected thoroughly by the fire department of Fontainebleau, and in 1923 the entire building was overhauled for purposes of safety at a tremendous expense to the Government. More than 40,000 francs went into electrical equipment, plumbing and cooking apparatuses.

"The charge that students are injuring the artistic furniture is entirely without foundation," says Francis Rogers, chairman of the American committee. "Students do not have access to the royal apartments, any more than the visiting public does. An official guardian is required in all parts of the building except the Louis XV wing, in which only the American women students are allowed, and their rooms are provided with modern furniture. The idea of their sleeping in the beds of past queens is ridiculous! Their furniture is simple and comfortable."

"In like manner," says Mrs. J. West Roosevelt, treasurer of the American Academy, "the rumor of late hours can be discounted. In the first place the

school is not composed of a group of 'tousle-haired' flappers, as the paper intimated. The majority of pupils are teachers and even they are under the chaperonage of Mme. Decreus, wife of the present director."

"One criticism made in *La Presse*," said Mr. Rogers, "about the 'trans-Atlantic boarding house' is partially justified, since one entire corridor has been turned into a refectory where all of the 200 students, including those of the art school, dine. This may be abolished in the future, but at any rate it will continue for the coming season. Forty-five women students will reside in the château this year and the rest will live in the town of Fontainebleau. It is possible that the French Government may decide to use the Louis XV wing only for classrooms in the future, in which case all students will reside and dine in town."

"Danger of thieves is not mitigated nor is it increased by the presence of American students, since their portion of the palace is distinct and separate from the museum and art corridors," says Florence Parr-Gere, who studied composition there. "The fact that the building is over 200 years old is not a proof that it is a fire trap."

Besides the frequent inspection on the part of the fire department and the modern improvements and electricity, there are many stone staircases and many exits through which the whole building could be emptied of inhabitants in less than a minute, according to Mr. Rogers.

"In regard to the behavior of the students," continues the chairman, "both men and women have shown themselves to be serious-minded, industrious persons, whose purpose is study and not careless amusement. In this statement, as well as in the others, I am sure that I have the support of all of the students and members of the staff who have been there. Mr. and Mrs. Justin Williams, Mary Seiler, and many others stand ready to give their word as to the conduct of students."

"When one returns late from the opera," said Mrs. Gere, "no men are allowed to enter the palace doors. A gendarme is stationed there and, in the manner of ancient times, no one can enter without the password on her lips. All of the unpleasant rumors concerning cigarettes, misbehavior and bad living conditions are simply the means employed by bitter people to tear apart something beautiful. I believe thoroughly in an armistice of criticism, but people who know nothing of the circumstances have no right to destroy."

The school of music at Fontainebleau is the outgrowth of the American participation in the war. In 1918, at the request of General Pershing, Dr. Walter

Damrosch organized a school at Chaumont for training military musicians which inspired the French Government to open Fontainebleau in 1921, with Francis Casadesus as director and Charles-Marie Widor, composer and organist, as general director. Members of the faculty include André Bloch, Nadia Boulanger, Paul Fauchet, Isidor Philipp, Guillaume Rémy, Marcel Gradjany, Jacques Pillois and many others. Registration thus far for the summer of 1925 totals 125.

"A recent inspection of the palace shows," says the chairman, "that never in the history of the ancient edifice has it been so well protected from incendiary peril. And, finally, as to the question about the French Government's lack of enthusiasm about having the American students there, let me say that it is not merely turning the tennis court into an auditorium, but even installing a brand-new three-manual organ!"

## Atlanta Welcomes Metropolitan Singers

[Continued from page 1]

again and again for the artists and the conductor, Tullio Serafin, who was warmly greeted in his Atlanta debut. Nothing but the final dimming of the lights sent the audience away. The entire performance was a triumph, and a memorable page in the history of the Atlanta Festival Association and the Metropolitan Opera Company.

Before the opening of the opera, Hugh C. B. Bidwell, executive secretary of the Festival Association, announced that, owing to illness, Rosa Ponselle would not be able to sing the title rôle, and that Frances Peralta would appear instead. The audience received the latter artist warmly, and their approbation of her fine singing grew to great enthusiasm. Giacomo Lauri-Volpi made a vital impression as *Enzo*, as did Giuseppe Danise in the thrilling character part of *Barnaba*. The other principals, including Jeanne Gordon as *Laura*, Marion Telva as *La Cieca* and Jose Mardones as *Alvise*, were accorded hearty applause.

The chorus performed capably and the corps de ballet in the "Dance of the Hours" received an ovation. Under the baton of Mr. Serafin, the orchestra played with much beauty.

The Atlanta Festival Association, in presenting the 1925 Season of Opera, beginning April 20 and ending April 25, enjoyed the heaviest advance sale it has had in many years past, and every indication, points to a success which will set new records. HELEN KNOX SPAIN.

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SOPRANO

SCORES IN CHICAGO RECITAL, MARCH 8, 1925

"A voice of agreeable timbre, especially sympathetic and charming in pianissimo volume. She sings tastefully, with a certain elegance of style and diction, and maintains a concert manner that is winning for its simplicity and modesty."—Herman Devries, *Chicago Evening American*, March 9, 1925.

"Mildred Orne, soprano, was heard at the Playhouse in a group of infrequently presented songs by Järnefelt, Sibelius, and Peterson-Berger. They were attractive, and Miss Orne's cool, accurate voice was attractive in them. She sings

well, if not emotionally, and she had some fine piano accompaniments by Edgar Nelson."—Edward Moore, *Chicago Daily Tribune*, March 9, 1925.

"Miss Orne put forth a high and clear soprano of pleasing quality. . . . Variety in color and in dynamics. We must commend her for her refinement and engaging stage presence."—Maurice Rosenfeld, *Chicago Daily News*, March 9, 1925.

"Miss Orne has a light soprano voice of pleasing quality which she uses well.

The tones were clear, in good tune, and she never forced her voice beyond its natural limits."—Karleton Hackett, *Chicago Evening Post*, March 9, 1925.

"A delightful voice, well produced."—Eugene Stinson, *Chicago Daily Journal*, March 9, 1925.

"Sang ancient Italian and modern English songs and arias charmingly. Her voice is rarely attractive in color. . . . Her enunciation was excellent."—Glenn Dillard Gunn, *Chicago Herald & Examiner*, March 9, 1925.



Photo by Fernand de Gueldre

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## Awaiting the Great American Opera: How Composers Are Paving the Way

[Continued from page 3]

charm. The composers have no technic and the arrangers have no ideas; writing an opera requires both."

Mr. Whithorne himself does not disdain to use jazz. He used it in his "New York Days and Nights"; and in his ballet, "Sooner and Later," which is now being given at the Neighborhood Playhouse in New York, he has a whole jazz scene. But, as he maintains, this is only to produce an effect, this time a satirical one. It is not the body of the work. That, he says, is more than a matter of adding a few saxophones to an orchestra and syncopating the rhythm.

Reports about town have it that Deems Taylor is at work on a jazz opera, but Mr. Taylor says that, though some day he may write an opera, he never will write a jazz opera.

"I don't think anyone alive today will do so," he adds. "The musical grandsons of present day composers may be able to write a jazz opera, but I don't think any of our composers can. The so-called serious composers can't write jazz, and jazz composers can't write anything else. A jazz opera must combine the best features of each. You can't have an all-jazz opera any more than you can have a waltz opera. There have been a couple of waltz operas. Everyone is always talking about them, but you never hear them. No one produces them, because they are necessarily dull and monotonous."

"The Great American Opera will be written—well, let's make a few predictions. It can't be written by a New Yorker. New Yorkers are much too busy with more trivial things. Chicago? Chicago is much too busy being American to produce an American opera. It can't come out of the Middle West, because no one who hasn't a chance to hear opera can possibly write it."

### Watch Philadelphia!

"I think the Great American Opera will be written by a Philadelphian. Nobody talks about Philadelphia. They've had time to forget about William Penn and the Indians. I think it will be written by someone who lives, let us say, in Germantown and goes to hear the Philadelphia Orchestra every week and the Metropolitan Opera every two weeks. The book will probably be set in Jugoslavia in the Fourteenth Century. The poor composer won't know he's writing an American opera. He'll think it's just his opera until the critics tell him it's American."

"After all, the book doesn't have to

be American, but it must have a good dramatic story with room for emotional appeal and lyricism. It will be characteristically American because it will be written by some who feels America. Richard Wagner is supposed to be the most typically German of all operatic composers, and yet his greatest opera is set on the coast of Cornwall—but nobody stops to think about that.

"A thing that is not realized by people who try to write operas is that an opera cannot be mechanically manufactured. It must be of the theater, and most musicians don't know the theater. They think if they collect a couple of arias and a finale they have an opera. What comes between doesn't matter to them. But what comes between does matter to the public. It's the between music that bores people to death or stirs them. It is a lack of all dramatic interest in the book and music that makes American opera so pallid and stupid."

### Must Be Absorbing

"The jazz opera can have any kind of a book, but it must be an absorbing one. I can't exactly see it written around 'Outcasts of Poker Flat' or the life of Irving Berlin, although somebody may be able to do it. 'Processional' is possible. It has the nervous excitement that is jazz. For jazz, after all, is not an emotional excitement, but a nervous tension. 'Processional' is a part of jazz America. It falls naturally into jazz rhythms. But I think the American opera book will be something less self-conscious and perhaps more colorful. John Alden Carpenter is supposed to be writing an opera around 'Liliom,' a book that has all the requirements for an opera libretto."

"When the jazz opera comes it will be American because its music is written by an American—not because it is set in the Rocky Mountains or on the New England coast. I'd like to see the Great American Opera, or the Great American Drama, or the Great American anything. I'd like to see the jazz opera, but I don't know who'll write or what it will be about. That will be discovered only after it is produced."

"Processional," produced by the Theater Guild this winter, has been, perhaps, more talked about as a libretto for the jazz opera than any other book. It was obvious that it would be, because in it John Howard Lawson introduced a new stage technic, a jazz stage technic.

"I tried to let the words fall into jazz rhythms," Mr. Lawson says, because the story demanded it, because jazz expresses a great part of America, the America of the comic strip, of vaude-

ville, of burlesque. It is crass and it is vulgar, but it has power and it has charm. 'Krazy Kat' is of America as much as are the New England farms. John Alden Carpenter was one of the first to use comic strips in music.

"I think that part of America is coming more and more into our concert halls. Some day there will be an American opera that will combine all the elements of entertainment in this country. I tried to do that a little in 'Processional.' It embodies vaudeville and the comic strip. It has caricature and slap-stick; it has tragedy and lyricism. In the musical setting played as its accompaniment George Gershwin's 'Yankee Doodle Blues' is predominant. This expresses the crudeness and naïve vulgarity found in the play. It is typical of the setting that would have to be used for the jazz parts of the opera."

"But there are tender, lyrical passages in the book, and they would demand another type of musical treatment. It is obvious, of course, that the jazz opera can't be wholly jazz, but I believe there will be a jazz opera."

One jazz opera has already been written and is scheduled for production in Chicago next season. It is a modern miracle play and a tragedy, "A Light from St. Agnes," by W. Franke Harling, with a libretto by Minnie Maddern Fiske. The book tells a tale of sin and its miraculous redemption, of the influence of a saintly personality on a modern flapper.

If that story can be told in jazz, the jazz of Broadway, perhaps the "Life of Irving Berlin" as an opera libretto will provide a new source of royalties for Mr. Woolcott; and we may yet see "Nigger Mike's" in Chinatown on the stage of the Metropolitan, with miners from the pages of Bret Harte or John Howard Lawson, and Carl Van Vechten's ultra-sophisticates.

HENRIETTA MALKIEL.

### Tenor and Glee Club Are Greeted in Baltimore

BALTIMORE, April 18.—The artistic singing of Albert Almoney, tenor, gave pleasure to the audience which gathered in Stieff Hall for a benefit concert recently. Mr. Almoney's voice is of fine timbre, and his interpretations of arias, ballads, spirituals and descriptive songs were fully effective. Helen Weishampel was his accompanist. The Emory Glee Club, of Emory University, Atlanta, Ga., sang in the Lyric recently. The audience found delight in the program, given under Dr. Malcolm H. Dewey. Numbers included an excerpt from Bach's Cantata "Sleeper's Awake," Coleridge-Taylor's setting of "Drake's Drum" and some interesting spirituals.

FRANZ C. BORNSCHIEIN.

CHICAGO—Goldie Gross, cellist, played for the Arché Women's Club recently.

### Pianists to Celebrate Silver Anniversary of Initial Joint Program



Brunel Photo

Harold Bauer (Left) and Ossip Gabrilowitsch, Who Will Be Heard Next Season in Two-Piano Recitals

Harold Bauer and Ossip Gabrilowitsch will celebrate next year the twenty-fifth anniversary of their first two-piano recital in New York. Although they were then early in their careers, they were well advanced in their profession, in which they have since maintained eminent positions. Each artist has been heard in recital throughout the country, which both have adopted as their own. Mr. Bauer has been identified with prominent ensemble organizations and Mr. Gabrilowitsch has established himself as the competent conductor of one of the major orchestras in America. Next season they will make a limited joint tour, which is now being arranged by the Metropolitan Musical Bureau. Thus far engagements have been booked for Cleveland, Detroit, Chicago, Des Moines, Grand Rapids, Athens and Washington.

### Lewiston High School Orchestra in Concert

AUBURN, ME., April 18.—The second annual orchestral concert given by the Edward Little High School Orchestra drew a large audience and won unstinted praise. The young people included forty boys and girls, who played under the leadership of E. S. Pitcher, supervisor of music. The proceeds will be used to help defray admission of the members to the annual concert of the Boston Symphony at Portland this spring. A departure from the ordinary program was a dance number, a Tango, which two girls interpreted in costume. There were also several solo numbers.

ALICE FROST LORD.

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With a voice of fresh, very agreeable quality, expressive skill, very distinct diction and with effective costumes, Miss Newsom, accompanied by Florence Barbour gave a most pleasing entertainment and showed a strong claim to a leading place among recitalists of this type.—New York Herald Tribune.

Miss Newsom who is one of the best exponents in her line of songs now in her field looked charming and sang with taste and clear diction. Her fresh light voice was pleasing to hear and she had much success with her audience.—New York Evening Sun.

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## MANY EVENTS FILL DETROIT'S CALENDAR

### "Elijah" and Orchestral Programs Mingle with Solo Recitals

By Mabel McDonough Furney

DETROIT, April 18.—The first pair of Detroit Symphony subscription concerts conducted by Victor Kolar was given on March 12 and 13. Mr. Kolar offered his own Symphony in D, the "Forest Murmurs" from "Siegfried" and Ravel's "Valse." As a novelty he introduced Beethoven's "Music to a Knightly Ballet," never before played in Detroit.

On the following Sunday Mr. Kolar led the orchestra through one of the most tuneful programs of the season, giving the Overture to the "Marriage of Figaro," "L'Arlesienne" No. 2, Weber's "Invitation to the Dance" and the "Irish" Rhapsody of Herbert. Emma Roberts sang "Mon coeur s'ouvre" and songs by Leroux, Sachnowsky and Fourdrain.

Ossip Gabrilowitsch conducted the orchestral concerts of March 19 and 20, presenting for the first time the G Major Symphony of Mahler. Helen Hedges sang the soprano part in the fourth movement. Felix Salmond, cellist, played Lalo's D Minor Concerto. The "Dream Pantomime" from "Hansel and Gretel" opened the program, and the Second "Hungarian" Rhapsody of Liszt closed it.

Guy Bevier Williams was piano soloist at the Detroit Symphony concert of March 22, playing the F Sharp Minor Concerto of Rachmaninoff. Mr. Kolar presented music by Enesco and Meyerbeer.

An important event was a production of "Elijah" on March 24 by the Detroit Symphony Choir. Mr. Gabrilowitsch conducted. Soloists were Arthur Middleton, Judson House, Rosalie Miller, Mary Allen and Jeannette Reaume. D'Avignon Morel was organist.

In his fifth historical lecture-recital in Memorial Hall Mr. Gabrilowitsch discussed Brahms and Liszt.

Ernestine Schumann Heink sang recently before an audience that overflowed to the stage of Orchestra Hall. Her program contained music by Bach, Schubert and Salter. Florence Harde-man, violinist, and Katherine Hoffman, accompanist, were the assisting artists.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers played a return engagement in Orchestra Hall on March 21.

Louis Graveure, baritone, and Alberto Salvi, harpist, were heard in a joint recital in Orchestra Hall recently. Their program comprised works by Schubert, Brahms, Chopin, Salvi and Aptommas and Hungarian and Bohemian melodies. Francis Moore accompanied Mr. Graveure.

In the auditorium of the Women's City Club the Tuesday Musicales presented Havrah Hubbard and Homer Simmons in an "operadialogue" based on "Falstaff."

The Tuesday Musicales gave its ninth morning concert in the club on March 17, Ida Kitching being chairman. Participants were Virginia Gehrken, Mrs. Chester Forman, Jessie Scott Davis, Phyllis Gabell Corin, Mrs. Mark B. Stevens, Helen Spencer Wassel, Mrs. Rockwood C. Nelson, Marie Schaper Davis and Irene Whittaker Stephenson.

#### Terre Haute Students in "Bohemian Girl"

TERRE HAUTE, IND., April 18.—Garfield High School students, under the able leadership of Marie Critchfield, head of the music department, gave excellent performances of Balfe's "Bohemian Girl" on two successive evenings before large audiences. This was the most pretentious work ever attempted by music students in our schools and their effort was worthy of much praise. Members of the boys' and girls' glee clubs made up the choruses, and the orchestra of the school played the accompaniment. Ned Kerr, tenor; Margaret Hawkins, contralto, and Merle Hornbuckle, bass, were especially pleasing though all the parts were well sung.

An interesting recital was given recently by Iota Eta Chapter of the Alpha Iota Sorority, national musical organization. Ensemble and solo numbers were given by Elvada Tessman Thompson, Daisy Robinson, Vivian Bard,

Blanche McRay Ulmer, Elizabeth Miller, Claudine Armstrong, Alma Robertson, Elsa Silverstein, Lucy Arthur, Eva Tooley and Frances Bell. The receipts were donated to the national endowment fund. The Terre Haute chapter was established two years ago, but this was its first public appearance.

L. EVA ALDEN.

### PHILADELPHIA'S PUBLIC PAYS TRIBUTE TO ARTISTS

#### Bonci Reappears in Special Operatic Performance—Philharmonic Society Ends Season

PHILADELPHIA, April 18.—Alessandro Bonci reappeared on the scene of former triumphs on March 28 in a special performance of "L'Elisir d'Amore," in the Metropolitan Opera House. He received an ovation at the end of "Una Furtiva Lagrima." Rosalinda Rudko, a young American coloratura soprano, was the Adina, singing with crystalline and brilliant tone.

The Philharmonic Society ended its seventh season on a Sunday night, with Leopold Stokowski as guest conductor and Leonora Cortez, daughter of a member of the Philadelphia Orchestra and pupil of Alberto Jonas, as piano soloist. Mr. Stokowski gave several works he has orchestrated and which have been well received at concerts of the Philadelphia Orchestra. These included the "Trumpet Prelude" of Purcell, Bach's Passacaglia in C Minor and a group of airs from Gluck operas. In addition he gave a colorful reading of the "Fête-Dieu à Seville" by Albeniz. Miss Cortez, making her debut with an American orchestra, played Saint-Saëns' Concert No. 4 with rich and fluent tone.

Next season the Philharmonic, of which Dr. Charles S. Hirsch is treasurer and general manager, will give additional concerts.

An interesting new singer was introduced in the Academy of Music Foyer when Mary Helen Collins sang soprano arias with skill. Assisting artists were Ely Markowitz, violinist and Alma Manering, pianist. W. R. MURPHY.

### MONTANA HOLDS CONTEST

#### Interscholastic Meet Brings Out Results of Progress

BUTTE, MONT., April 18.—The fourth annual Montana Interscholastic Music Meet was held here on March 19, 20 and 21, with Eleanore A. Tenner, Butte, as head of the executive committee. Judges were H. O. Ferguson, University of Nebraska, Lincoln; Thomas Giles, University of Utah, Salt Lake City; David Scheetz Craig, editor of *Music and Musicians*, Seattle, and F. A. Kelser, Intermountain College, Helena.

Payne Templeton, Kalispell, was re-elected president; Esther Vallette, Livingston, vice-president, and Mrs. Byron L. Clow, Lewiston, secretary-treasurer.

The girls' glee club of Great Falls won first place in the contests. Great Falls also led in the boys' glee club class, mixed chorus, and orchestra, all these ensembles being conducted by June Eby. The Butte Mines Band, conducted by Sam Treloar, gave a program in the Temple Theater.

Prizes were won in solo, duet, trio and quartet classes by Janet Hobbs, Alton Bloom, Clara Udine, Merle Edwards, Orion Strissel, Harold Slater, Arthur Apple, Marion Hobbs, Wilma Tippet, Gail Peterson, Margaret Albright, Helen Conover, Carl Ross, Jack Leland, Joyce Baldwin and Walter Leland.

Speakers included Lena M. Spoor, Great Falls; Carl Hoisington, Kalispell; Olive Corey, Livingston, and Elsa Swarta, Missoula.

A. H. Douglas, superintendent of Butte schools, presented the awards, and an all-state orchestra led by H. O. Ferguson gave the concluding program.

Next year's meet at Kalispell will be prepared by an executive committee consisting of Carl Hoisington, chairman; Eleanore A. Tenner, Hazel Ritchey, Oscar M. Baker and June Eby.

DAVID SCHEETZ CRAIG.

Arthur Middleton, baritone, has been engaged to appear at the Westchester Music Festival on May 16.

### Joseph Brinkman, Prize Soloist Under Stock, Writes Modern Sonata



Joseph Brinkman, Pianist and Composer, Recent Winner of Competition for Soloists with Chicago Symphony

CHICAGO, April 18.—Although he had previously played before musical organizations of this vicinity, Joseph Brinkman made his official debut as soloist with the Chicago Symphony this season. The young pianist was chosen in competition by Nicholas Medtner to appear in the Liszt "Hungarian" Fantasy with Frederick Stock's men at Orchestra Hall. His performance in this virtuoso work aroused acclaim.

Though Mr. Brinkman has written a good deal of music which has been accepted by various audiences with much interest, he does not yet consider himself a full-fledged composer. There are many by-paths of investigation, trial and even of discovery which he has set out to traverse. The chief work which now occupies him is a Sonata for violin and piano which he is writing for Jacques Gordon, concertmaster of the Chicago Symphony, with whom he has been associated in many recital appearances, and who will play the Sonata when it is completed.

The composer has described the first movement as "thick in coloring, but tangible." The second movement will be an Intermezzo, and the third a March, in which complicated rhythmic problems

will be dealt with. The work presents many difficulties to the violinist, but technically the composer believes it to be readily understandable. The piano part requires a good hand and the modern technique, with no scales, arpeggios or octaves.

Mr. Brinkman will undertake a concert tour next season, for which he has prepared two types of programs. One will be completely devoted to modern music, the other will divide interest equally between new and old. In the former program some of Respighi's transcriptions from Frescobaldi and others will take the time honored place of Bach. Mr. Brinkman's own Theme and Variations will be presented, and among the miscellaneous pieces one of great interest promises to be Leo Sowerby's "War Song."

In orchestral appearances next season Mr. Brinkman will devote himself to works of Liszt and Tchaikovsky, the Schumann Concerto, the C Minor of Beethoven, or Franck's "Symphonic Variations," to represent another phase of his piano skill.

EUGENE STINSON.

### TRENTON ARIONS HEARD

#### Nyiregyhazi Is Soloist with Chorus—Recitals Rouse Enthusiasm

TRENTON, N. J., April 18.—Erwin Nyiregyhazi, pianist, was the soloist in the first subscription concert of the year by the Arion Glee Club, William Woodhouse, conductor. He played an un-hackneyed program, including Liszt works and a Ballade in E Flat Major by Halfdan Cleve, Norwegian composer, which had its first performance in America at this concert. At the close of the concert he played two encores in response to thunderous applause. His performance was brilliant in the extreme.

The club sang numbers by Bach, Handel, McGill, Candish, Dix and Shaw and an old Netherland Folk Song. It was liberally applauded and responded to encores. Hilda MacArthur was accompanist for the club.

Reinald Werrenrath, baritone, was presented in a concert in the Crescent Temple auditorium, with Herbert Carrick as accompanist and assisting soloist. The concert was one of the most successful of the series given here under the direction of Gertrude Schultz and Hazel Dorey.

A violin recital was given in the local Y. M. H. A. home under the direction of Mr. and Mrs. Felix Kiessling. Ernst Pery, violinist, was the soloist, assisted by Jules Kelsey, violinist; Stephen Pery, pianist, and a string orchestra under the leadership of Mr. Kiessling.

FRANK L. GARDINER.

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## Chicago's Week Brings Choral Events and Programs by Favorite Soloists

CHICAGO, April 18.—Concerts by local choruses contributed interest to last week's musical events in Chicago. Among the recitalists were Ernestine Schumann Heink, Mieczyslaw Münz and Clara Clemens.

Mme. Schumann Heink's second recital here this season was given at Orchestra Hall on April 12, with Florence Hardeman, violinist, and Katherine Hoffmann, accompanist, as her associates. The famous contralto was most cordially received by her customary large and loyal following and was in exceptionally fine mood and voice. The sincerity and breadth of her style were, as always, notable items in her performance. Many extra songs were demanded and sung.

### Münz in Recital

Mieczyslaw Münz was heard in a piano recital at the Playhouse on April 12, revealing himself as a most poetic pianist. The fineness of his workmanship brought all details to a remarkably clear and polished state. The general outline of his music remained very largely lyric and was proportioned with a rare and beautiful sculptural sense.

### Local Pianist Heard

Clarence Eidam, a fine Chicago pianist, who had not been heard here for many months, reappeared on April 12 at the Studebaker Theater, where a large and enthusiastic audience found frequent occasion for discriminating applause. A remarkably vital spirit lifted a performance of Schumann's "Études Symphoniques" far above the common average of good piano playing.

The difficult technical demands were well met, and the Variations as a whole were performed more nearly as Schumann must have intended than in any

performance of that composer's work given here this season.

### Violinist Gives Program

Charles Skopp, violinist, played at Kimball Hall on April 12 with warm tone, sympathetic style and agile technic. Margaret Farr was the accompanist.

### Czech Opera Sung

A Czech opera, "The Enchanted Well," by Vilem Bldek, was sung at the Eighth Street Theater on April 12, followed by a performance of "Cavalleria Rusticana." Werre Schuette, Theresa, M. Huening, Dwight Edrus Cook, Mabel Sherwood and Milo Luka were among the principals. Stephen A. Erst conducted. The Bedrich Smetana Singing Society acted as chorus.

### Hadley Leads Apollo Club

Henry Hadley conducted his Cantata, "Resurgam," when the Apollo Club sang at Orchestra Hall on April 13. Helen Newett, Leah Pratt, Theo Karle and Bernard Ferguson were the soloists. Liszt's "Psalm XIII" was also included on the program and was conducted by Edgar Nelson.

### Westminster Choir in Visit

The Dayton Westminster Choir sang at Orchestra Hall on April 14, under the leadership of John Finley Williamson. The singing was excellent. The proceeds were used for a local charity.

### Historical Series Continued

Clara Clemens gave her fifth historical song program at Kimball Hall on April 14, including French and Russian works in her list. Individuality marked her performance, as usual, but not all portions of the recital attested to a scholarly attitude on the part of the vocalist.

### Mojica Sings with Chorus

José Mojica, tenor of the Chicago Civic Opera, made one of his infrequent appearances here as concert soloist with the Bell Telephone Choruses at Orchestra Hall on April 15, under the guidance of Daniel Protheroe. Mr. Mojica disclosed beauty of voice and simple but always adequate style in his solo work. Robert Macdonald, a supple and brilliant pianist, was a second exciting soloist of the evening. The chorus sang with excellent tonal balance and power.

### Alice Gentle as Club Soloist

The Mendelssohn Club gave its last concert of the season at Orchestra Hall on April 16, with Alice Gentle as the soloist. The club provided male chorus singing of good and enthusiastic quality and was heard by a large and cordial audience. Miss Gentle's singing in solos and concerted numbers won praise for the vividness and amplitude of her gifts. Calvin F. Lampert acted as conductor in the absence of Harrison M. Wild.

### Baritone Gives List

Howard Preston sang in recital at Kimball Hall on April 16, disclosing a fine, rich baritone voice, an imaginative style and suitable use of both. Charles Lurvey was the accompanist.

### Soloists Aid Industrial Chorus

The Carson Pirie, Scott & Company Chorus sang Henry Hadley's "Requiem" at Orchestra Hall on April 17, under the leadership of Noble Cain. Margery Maxwell reappeared after a rather lengthy absence from Chicago and delighted her hearers. Louise Harrison Slade, Eugene Dressler and the admirable bass-baritone, Rollin Pease, were the other popular soloists.

### Young Artists' Series

The Young American Artists' series was continued at the Fine Arts Recital Hall on April 16, with Constance McGlinchee, New York pianist, and Watt Weber, Chicago tenor, as the participants. Miss McGlinchee strove for ef-

fects of a mature and discriminating sort. In the general outline and significance of her music she was both a convincing and a delightful pianist, delicate, thoughtful and musicianly. Mr. Weber, ably accompanied by Robert Macdonald, sang with great natural imaginative-ness, using a voice of good but uneven quality with individuality and effectiveness.

### Polish Orchestra in Début

The Polish Peasant Orchestra made its local debut at Orchestra Hall on the afternoon of April 18, with Stanislaw Namyslowski as conductor. The players brought great pleasure to their audience and performed national music with zest and expressive manner. The players were garbed in picturesque native costumes.

EUGENE STINSON.

### Madrigal Club Offers \$100 Prize

CHICAGO, April 18.—The Chicago Madrigal Club announces its twenty-third annual \$100 prize competition for the best setting in madrigal form of a work to be sung without accompaniment by a chorus of mixed voices. The poem for this year is R. Barnfield's "In the Merry Month of May." The composer must be a resident of the United States and must submit his composition under a pseudonym to D. A. Clippinger, leader of the club, 617 Kimball Building, Chicago, on or before Sept. 25. The winning composition will become the property of the club, and will be produced at the club's second concert of the season of 1925-26. The jury will consist of Dr. Walter Keller, J. S. Fearis and Mr. Clippinger.

### Muzio to Fulfill European Engagements

CHICAGO, April 18.—Claudia Muzio, who has been reengaged by the Chicago Civic Opera as leading dramatic soprano for next season, will sing this summer in Paris, Monte Carlo, Covent Garden and South American opera houses. It is reported that Miss Muzio may sing in some guest performances at the Metropolitan Opera House next season.

### Chicago Musicians in Commemorative Program

CHICAGO, April 18.—The dedication of the first Hebrew university in the Holy Land was commemorated in a program given at Orchestra Hall. A number of prominent civic leaders from many communities, and of all religious faiths, addressed a large audience. Among the

musicians taking part were Jacques Gordon, concertmaster of the Chicago Symphony; Theodore Kittay, violinist; Gladys Swarthout, mezzo-soprano of the Chicago Opera, and Cantor Josef Rosenblatt.

### Name Judges for Bush Prize Contest

CHICAGO, April 18.—Bush Conservatory announces the following judges have been chosen to give the decisions at the annual prize contest, to be held at Orchestra Hall on April 30: Pianists, Alexander Raab, Maurice Rosenfelt and Howard Wells; singers, Francesco Daddi, Herman Devries and Adolph Muhlmann, and violinists, Ludwig Becker, Jacques Gordon and Harry Weisbach. The winning pianist and vocalist will be given grand pianos, and the violinist a fine old violin. The winners will appear as soloists of the Bush Orchestra in its final concert on May 28.

### Civic Orchestra Player, Pupil of Sametini, Joins Minneapolis Symphony

CHICAGO, April 18.—Howard Colf, pupil of León Sametini, of the Chicago Musical College, was chosen personally by Henri Verbrugghen, conductor of the Minneapolis Symphony, as one of his first violinists for next season. Mr. Colf received his orchestral training under Frederick Stock, in Chicago.



Photo by Daguerre

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## Women Voice Teachers Launch Guild to Standardize Singing Instruction

[Continued from page 1]

Albany. The president then introduced the platform of the Guild by reading a tabulation of its objects, which are as follows:

1. In general to advance the art of music and particularly the art of singing in all of its allied branches and interests.
2. To promote a higher standard of vocal instruction for singing and speaking.
3. To promote the welfare and standing of vocal teachers and vocal students.
4. To safeguard the public against employment of those incompetent to teach because of insufficient knowledge of music and the use of the voice.
5. To promote friendship and good fellowship among bona fide teachers of singing and to advance their interests.
6. To provide a central organization with a permanent home in New York City.
7. To let the work of vocal teachers, as shown by their pupils, constitute part of the examinations. These examinations to be formulated by the people who engage singers and by professional critics.
8. To provide a stage on which pupils may be presented.
9. To assist worthy singers for a career and provide a loan fund for students.
10. To give the American composers frequent opportunities, sponsored by the Guild, to present their songs.
11. To compete with no existing association, but rather to exist as an altruistic society for well organized helpfulness.
12. No one is eligible for active membership but the teacher who shows good results in students' actual work and who can prove the possession of some musical knowledge.

### Men vs. Women Teachers

"For a long time," said Mme. Ziegler, "singing teachers throughout the country have been desirous and deserving of the rating and prestige of other pedagogues. We hope now to have found the way by that very hard word: examinations."

The president then introduced Dr. Frank Damrosch, who spoke along the lines of his experience in vocal training.

"For fundamental, conscientious and careful work," he said, "give me the women for teachers! There are however, exceptions among the men. A woman takes small steps and carries her pupil along in a systematic fashion, building brick upon brick until the edifice is finished. Perhaps it is not as high as the building of man when it is finished, but it is certainly more secure."

Women have the patience and instinctive the other. If a monster of destruction

sense of detail to dig out the gold, and it is they who realize, as men do not, that girl singers can be reached more quickly by demonstration than explanation.

"I believe, however, that the time comes when man, by the very virtue of his virility, can command more in the interpretative side, and then is the time for really good students to go to an artist-musician for the finishing touches. Why should this be? Merely because women thus far have not gone in for artist-musicianship. It is for this reason that I urge the Guild to cover the whole field of artistic endeavor from the first step to final fruition. The mechanics of voice building are not sufficient to constitute a goal, for the voice is, after all, merely the tool. It is the capacity for self-expression that makes the artist. Members of the Guild should teach the incipient artist to stand on his own feet. It is not enough to send a pupil out with a few arias and songs. He must learn to dig into the greater works. Your aims are splendid and your will is of the best. I wish you God-speed and I am sure you will succeed."

Frank Gilmore, head of the Actors' Equity Association, offered a few suggestions concerning the development of a guild.

"A profound belief in one's cause and a determination never to be turned aside is the only recipe," he said. "It is necessary for a guild to begin at the top and not with the foundation. You are starting with about 100 prominent people rather than 1000 unknown ones. Their time will come when organization is well under way. That is essential for the welfare and advancement of any guild which is to assist, not only in protecting you and your pupils musically, but your very existence as well. The first step is to have the government take notice."

Alfred Human, managing editor of MUSICAL AMERICA, assured the members of the Guild that its success would be in direct ratio to living up to its platform.

"One of the greatest organizers, psychologists and destroyers of all time was Napoleon," said Mr. Human, "and he had two infallible methods, the first of which consisted in concentrating all available forces and launching a mass attack against the weakest point of the enemy."

"Method number two was to split his opponents into small divisions which he could chop up at his own will or let them quarrel among themselves and destroy themselves. In like manner the musicians of America, especially vocal teachers, have been chopped into hundreds of little divisions, separated, scattered and weak, each warring against

like Napoleon had deliberately connived at such a chaotic disunion he could not have made a better job of it.

"Some of our friends recognized this curious situation a few years ago and one of the results was the birth of the very excellent Academy. Tonight I see before me many of our prominent women teachers who are determined to do likewise. Unorganized, chopped into little divisions, you have been inarticulate, voiceless. With this simple platform no one could dispute the merits of the organization, and it requires no gift of prophecy to predict the future. It depends upon your determination, tolerance, submission to disinterested leadership and, above all, on your individual humility. The very fact that you have assembled here tonight means that you have agreed to check your weapons—I mean your many methods—at the door. Thus divested of all prejudice, of all weapons, you can get down to the real essentials of your salvation."

"Unity is necessary among our vocal teachers, not necessarily a unity of teaching but a unity of ethics and mutual good will—the spirit of the ancient guild of craftsmen. There are about 600,000 vocal pupils alone in America and about 25,000 vocal teachers, perhaps three-quarters of them women. Think of the vineyard in which you are to toil and make sacrifice—sacrifice of pride, of time, of dogma and some temporary sacrifice of personality—all for the common good of music and for the greater glory of the art of singing."

### Other Speakers Heard

Ferdinand Riesberg, organist, stated his belief that success would be based upon cooperation among the three clubs: the American Academy of Singing Teachers, the Guild of Vocal Teachers and the New York Association of Singing Teachers.

He alluded to the many years he has known Mme. Ziegler and said that the meeting was a personal tribute to her. He then spoke of the binding powers of music and told of a recent gathering when he was one of a committee who presented Roland Hayes, Negro tenor, with a gold medal, and also told of his long acquaintance with Harry Burleigh, witnessing his graduation in Erie, Pa., in 1885 when he sang a solo and read the valedictory.

"God sends talent where He will," said Mr. Riesberg, "regardless of creed and color." Mr. Riesberg pledged himself to do all in his power to aid the Guild.

Mrs. Ova McCord Wheatcroft, organizer of the Opera Guild, Inc., said that the many beautiful voices trained by members of the Guild of Vocal Teachers would now have an opportunity to get real operative experience through the cooperation of the two guilds.

Oscar Saenger, eminent vocal coach and president of the Academy of Singing Teachers, said that in no profession were women so preeminent as in the teaching of singing today. Twenty years ago Mme. Ziegler, Herman Klein and several others realized the necessity of standardization, and founded what later developed into the New York Association of Singing Teachers.

"The important thing for the Guild to remember," said Mr. Saenger, "is that organization must come from within and that politics must be kept out. In this you will have the cooperation of both the Academy and the Association."

Vicente Miserendino, the sculptor, supplemented Mr. Damrosch's point about artist-musicians by urging the Guild to go beyond mere vocal method and make its work involve the poetry and philosophy of life.

Havrah Hubbard spoke of the American Institute of Operatic Art, under the direction of Max Rabinoff, at Stony Point. He urged cooperation between the two organizations and painted a brilliant future for both.

Letters of congratulation were received from City Chamberlain Philip Berolzheimer, Artur Bodanzky, Dr. William C. Carl, Mario Chamlee, Mr. and Mrs. Henry Hadley, Dr. Eugene Noble, Cornelius Rybner, Antonia Sawyer, Deems Taylor, Mr. and Mrs. Herbert Witherspoon and many out-of-town members of the Guild.

The officers and charter members of the Guild of Vocal Teachers are Anna E. Ziegler, president; Florence Turner-Maley, vice-president; Janet Hedden, secretary; Henrietta Speke-Seeley, recording secretary; Harriet Behnee, chairman of membership committee.

Also Artur Bodanzky, Elisabeth Rethberg, Marie Sundelius and Mme. Charles Cahier, honorary members; Mabel Wood

Hill, Mary Helen Brown, Agnes W. Everitt, Eva Frisbee, Sarah Reynard, Manna Zucca, Otis Farmer, Nana Genovese, Emily Wagner, Warren Hedden, Isabel Wagener, Carrie Martin Cowtan and Mrs. Herbert Guad, affiliate members.

Also Mrs. Walter Sedgewick, Mrs. F. M. Woolworth, Mrs. James Alexander Lynch and Alfred Human, patron members.

Also Dr. William C. Carl, Warren Hedden, Charles Cahier, Frances Alda, Dr. Cornelius Rybner and Prof. Theodore Human, advisory council; Delia Valeri, Greta Torpadie, Hervor Torpadie, Mary Turner Salter, Amy Ray Sowards, Melanie Guttman-Rice.

Also Lillian Blauvelt Savine, Ida Geer Weller, Crystal Waters, Hildegard Hoffman Huss, Charlotte St. John Elliot, Rebekah Ellison-Johnston, Hilda Gelling, Louise Gerard Thiers, Janet Hedden, Helen Humphrys, Lillian Miller-Hemstreet, Ruth Thayer Burnham, Dorothy Picke, Adele Rankin, Ella A. Toedt, Eleanor Owens, Adrienne Remenyi von Ende, Susan S. Boice, Ettore Cadorin, Marie Van Gelder, Juanita King, Ellen Larned, Elsie Lyon, Mrs. E. B. Macconnell, Lotta Madden.

Also Etta Hamilton Morris, Elsie Richmond Miller, Grace Prister Maylor, Louise Weigester, Mabel Corlen Smith and Helen Riddel, active members.

Other guests included Nevada Van der Veer, Maria Müller, Dr. and Mrs. Hugo Riesenfeld, Josiah Zuro, Frank Homstreet, Walter E. Koons, Mr. and Mrs. S. J. Woolf and James Alexander Lynch.

HELEN M. MILLER.

### Miami Club Presents Local Artists in Concert

MIAMI, FLA., April 18.—Audrey Hall, daughter of Mme. Vilona Hall, as guest artist played violin numbers at a recent concert given by the Miami Student Music Club in the White Temple. The proceeds were used to send club delegates to the convention at St. Petersburg. Others appearing on the program were: Mrs. S. LeRoy Smith, Mrs. Alexander Middlemass, Dorothy Wells, Mrs. W. I. Jones, Margaret Ring, Minetta Thomas, Eleanor Clark, Ethel and Ruth Lebos, Pauline Sowers; a trio composed of Carolin, Anton and Ludwig Schwarzkopf; Frances Shelton, Ethel Cool, Velma Ruth Powers, Wilma Montgomery, Marian Creager and Mary Louise Wright. The song "Miami, the Beautiful," with words and music by Mrs. Smith, was sung by the club.

F. J. REED.

### Kreisler Plays to San Jose Throng

SAN JOSE, CAL., April 18.—Fritz Kreisler drew a capacity audience to the Victory Theater for his second concert appearance in this city, under the management of Frank Healey. The program included Grieg's C Minor Sonata, Lalo's Symphonie Espagnol, Saint-Saëns' "Rondo Capriccioso," and numbers by Bach, Debussy, Dvorak, Granger and Dawes. Carl Lamson was the accompanist. Leda Gregory Jackson, soprano, in a costume recital at the First Methodist Church, sang Old English and Irish ballads, folk numbers, and devotional works. Muriel Berry was the assisting pianist.

MARJORY M. FISHER.

### Artists Give Concert in Charlotte, N. C.

CHARLOTTE, N. C., April 18.—Will Neal, baritone, was presented in recital by Coral Hayner Baker at the Chamber of Commerce on Thursday evening, March 26. Mr. Neal was assisted by Elsie Stokes Moseley, pianist. Mr. Neal sang "Nina" by Pergolesi and the serenade from "Don Giovanni" by Mozart in fine legato style. Two arias from "Le Nozze di Figaro" were also given, but it was in the "Largo al Factotum" from Rossini's "Barber of Seville" that Mr. Neal was at his best. He was also heard in the Toreador Song from "Carmen" and a group of songs in English. Mr. Neal has studied exclusively with Mrs. Baker. Mrs. Stokes played Concert Etude in D Flat by Liszt in an artistic manner, and four Chopin Etudes.

Rafaelo Diaz, tenor of the Metropolitan, will make an extensive tour of his home State, Texas, during January, February and March of next year.



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Photo by Edward Thayer Monroe

The Sun, Feb. 25, 1925—By W. J. Henderson  
Miss Lillian Gustafson's mellow and smooth voice and fluent style were heard to advantage in her charming solos.

New York Evening Journal—Feb. 25, 1925  
Lillian Gustafson sang the solo part in a voice so deliciously clear and pure that it was sheer joy to listen to it. We can scarcely call to mind, off-hand, another voice today that is so bright and fresh. The very dew of freshness glistens on its tones.

The World, Feb. 25, 1925—By Deems Taylor  
Luis Millet's "La Dama d'Arago" was a ballad of haunting loveliness that lost nothing by having certain passages entrusted to the clear and expressive voice of Lillian Gustafson.



## Hearing Opera Is Essential in Study of Dramatic Rôles, Says Delia Valeri

CHICAGO, Delia Valeri believes, is the place for vocal master classes, because students have the advantage of performances at Ravinia as an illustration of their class work. Mme. Valeri stands for practical teaching methods and believes that hearing first-class opera is an invaluable aid to the embryo opera star.

"Most of the students," she explains, "come from small towns where they never have an opportunity to hear opera. The solos, duets and trios they practise can mean very little to them unless they are made to realize the place these numbers take in the opera as a whole. Only then can students express the feeling behind the music and do their best work."

Mme. Valeri has been teaching master classes in Chicago for four summers. This year she will again conduct a class at the American Conservatory.

"The system on which the classes are run," she says, "gives us an opportunity to discover real talent and to discourage, gently but firmly, students who can never hope to accomplish anything. Besides individual lessons and class work in tone production, operatic repertoire and other phases of singing technic, we give a concert each week. In class the students criticize each other's work. They become accustomed to singing in public and they learn to listen to criticism."

"Then each week we give joint recitals, with a piano pupil and a vocal student, or some other combination. The concerts are given in Kimball Hall and admission is free. Students from all the other master classes in Chicago come to listen. If the performance is very good, the auditors let the artist-pupils know it. If it isn't, they let them know it, too. For students to appear in public like this is excellent training. They see each other's faults, and then their own. They gain poise and practical experience; and to me, the teaching of singing should always be practical."

### Tone, Not Anatomy

"I do not believe in turning a vocal studio into a dissecting laboratory. Students of singing do not have to be students of anatomy. If, instead of being shown how to produce a tone, a student is told that her larynx should be so and so, and her epiglottis so and so, she only becomes confused and self-conscious and produces a tightened, strained tone. I follow a system of practical illustration in my private lessons and in class work."

In the master classes in Chicago Mme. Valeri has discovered several singers with beautiful voices, whom she has brought to New York and developed further. A large percentage of the students, however, are teachers from small towns, who can make or mar talent which is latent in the country. Many of them still pursue old and futile methods. In Chicago at the master classes they come in contact with new ideas. They lose their provincialism as far as music is concerned and go back to their homes with a new enthusiasm and spirit.

Mme. Valeri awards two scholarships each year to pupils selected by competitive examination. At the end of each summer session the best pupil in the vocal classes is given an individual recital for which a small admission fee is charged. This year Mildred Anderson, whom Mme. Valeri found in the master classes and brought to New York to study, will give a recital there.

In the weekly recitals and the final concerts students gain not only a professional poise and invaluable experience, but also points in program-making. Mme. Valeri builds the programs for each pupil, explaining why she has



Photo by Elsin, N. Y.

Delia Valeri, Teacher of Singing

chosen certain arias and why she has avoided others. She makes programs of concert standard and teaches her students how to balance the selections and make them interesting.

Mme. Valeri's six weeks' master class at the American Conservatory will begin this year on June 15. Scholarship examinations will be held three days earlier. All applications for scholarships, which provide for free tuition in Mme. Valeri's classes, should be made to the Conservatory before June 10.

### MENGELBERG IN PITTSBURGH

New York Philharmonic Hailed in Visit—Modernist Sonatas Presented

PITTSBURGH, PA., April 18.—Two concerts were recently presented in Syria Mosque by the New York Philharmonic, under Willem Mengelberg. The dynamic leader made a deep impression on two large audiences. His programs included Beethoven's Third and Tchaikovsky's Fourth Symphonies, the latter "Nutcracker" Suite, Wagner's "Siegfried" Idyll, Stravinsky's Suite from "The Fire-Bird," and two Bach numbers. All were ideally presented, the Beethoven symphony especially being bared to inmost soul, with a reverential reading seldom approached. The Philharmonic is always a delight, and Pittsburgh profits by the visits of this organization.

At the home of Mrs. Taylor Alderdice, Gaylord Yost, violinist, and T. Carl Whitmer, pianist, gave the second of their programs of modern music for piano and violin. Their program included Sonatas by Germaine Tailleferre, Erich Korngold and Darius Milhaud. These works provoked much discussion, pro and con, and greatly interested Pittsburgh. The two artists are to be commended for their pioneering efforts and their success in putting these works before the public.

Under the bâton of Harvey B. Gaul, the Pittsburgh Apollo Male Chorus gave a fine program in Carnegie Music Hall recently.

In the auditorium of the Pittsburgh Musical Institute, Dallmeyer Russell, pianist, and Romaine Smith Russell, soprano, gave a recital recently, which was well attended and appreciated.

The Tuesday Musical Club gave an ensemble program in Soldiers' Memorial Hall the same evening.

Under the local management of May Beegle, Geraldine Farrar and her company appeared in Carnegie Music Hall,

lately, in a concert performance of "Carmen."

The monthly meeting of the Musicians Club of Pittsburgh included an address by Dr. W. T. Root, of the University of Pittsburgh, on "Psychology in Music"—a subject, which led to whole-hearted and wholesome controversy.

Suzanne Keener, soprano, appeared in recital in the High School Auditorium at Leechburg, Pa.

The Pittsburgh Musical Institute presented ten junior students in recital.

WILLIAM E. BENSWANGER.

### PROGRAMS IN WINNIPEG

Florence Easton and Yolando Méré Among Visiting Artists Heard

WINNIPEG, April 18.—The Male Voice Choir gave their last two concerts of the season in Young Church, under Hugh C. M. Ross, recently. Yolando Méré, pianist, was the assisting artist.

Florence Easton, soprano, with Elinor Remick Warren, pianist and composer, appeared in recital in the Walker Theater recently under the auspices of the Women's Musical Club. Miss Easton chose her songs from works by Schumann, Schubert, Liszt and Cyril Scott. Miss Warren played her own composition, the "Frolic of the Elves," and Miss Easton sang her "Children of the Moon." A reception in honor of Miss Easton and Miss Warren was held by the Business and Professional Women's Club.

"The Mascot" was given several performances by Dr. Ralph Horner's Opera Company in the Walker Theater under the auspices of the Returned Soldiers' Amputations Club.

Programs have been presented by the United Scottish Choir; by H. P. G. Fraser, Hugh C. M. Ross, Fred M. Gee and Herbert Sadler, organists; Grigori Gorbovitzky, violinist; Eva Clare, pianist; Oscar Noel, bass, and the Winnipeg Choral and Orchestral Society under Arthur Egerton. Norrie Duthie, contralto, and John Waterhouse, violinist, were assisting artists with the last-named body, and Ronald Gibson accompanied.

MARY MONCRIEFF.

### Ann Arbor School Plans Summer Session

ANN ARBOR, MICH., April 18.—The University School of Music has announced a strong faculty for the annual summer session of six weeks beginning on June 22. The list includes the names of Theodore Harrison, voice; Palmer Christian, organ; Anthony J. Whitmore, violin; T. P. Giddings and Joseph E. Maddy, public school music, and Wilfred Wilson, band instruments. Weekly recitals in Hill Auditorium will be features of the course.

### Frank Olin Thompson Booked for Tour

MILWAUKEE, April 18.—Frank Olin Thompson, pianist, is being extensively booked through his managers, Harry and Arthur Culbertson, for a tour during the season of 1925 and 1926. At present he is slated for appearances throughout Ohio, Minnesota, Iowa, Nebraska and other localities.

### WASHINGTON HEARS VARIED SPRING MUSICAL EVENTS

Cadman and Tsianina Are Applauded—Joint Recitals, Club Musicales and Studio Concerts Given

WASHINGTON, April 18.—A recital of music by Charles Wakefield Cadman was given by the composer, and Princess Tsianina, mezzo-soprano, at Rauscher's recently, for the benefit of the MacDowell Colony at Peterboro, N. H. Mr. Cadman gave two groups of piano numbers, including his new "Hollywood" Suite and Princess Tsianina sang Indian songs.

The artists were guests at the Persian Embassy after their recital, when the Charge d'Affaires entertained in celebration of the Persian New Year.

Mrs. David Allen Campbell arranged "An Evening with Artists from Dixie" at the Mayflower Hotel. Among those heard were Fanny Washington, Jerdone Bradford, Edwin Hughes, Grace LaMar, Mildred Kolb Schulze, Nedda Stevens, Vivienne de Veau and Katherine Riggs. The program was given for the benefit of the International Council of Women, whose convention will meet in Washington in May.

The Friday Morning Club presented the following in a program at the Cosmos Club: Katherine Seelye Wallace, pianist, and Gretchen Hood, soprano, who sang a cycle of six songs by La Salle Spier, based on Robert Browning's "Pippa Passes," with the accompaniment of Mr. Spier at the piano and the National String Quartet, composed of Henri Sokolov, Max Pugatsky, Samuel Feldman, and Richard Lorieberg.

Mary A. Cryder presented the Card Scene from "Carmen" at her studio. The singers in costume, were Helen Mitchell as Frasquita, Helen Fisk as Mercedes and Josephine Lorenzo as "Carmen." Catherine Crowley was the accompanist.

Edith B. Athey, organist and director of the Hamlin Methodist Episcopal Church, gave an organ recital, assisted by Mrs. M. E. Pollock, soprano; F. C. Schaffer, bass, and W. Alfred Falconer, reader.

The Interstate Male Chorus, under Clyde B. Aitchison, repeated the program given recently, at the Arts Club. Mr. Aitchison, bass, and Ross Farrar, tenor sang. Mrs. Paul Bleyden and Robert Feuerstein were the accompanists.

Hazel Arth, contralto, and W. B. Cross, baritone, were guest soloists of the Little Symphony at the City Club lounge recital.

Netta Craig, soprano, appeared at the press tea, given recently by the League of American Pen Women.

Gipsy music and lore was the theme of the recent monthly musical evening of the District of Columbia League of American Pen Women, when Mary Helen Howe, soprano, and Marie Howe Spurr, pianist, were heard.

DOROTHY DEMUTH WATSON.

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# Works for Singers and Pianists in Publishers' Lists

By SYDNEY DALTON



**M**OST of the music reviewed this week is, as usual, for the singer or the pianist. For these two important branches of the art there is a constant flow of material from the presses of the publishing houses. However, others are not wholly forgotten, and there are among recent publications a few items that will be of interest to cellists and conductors of juvenile choruses.

**New Songs by** A. Buzzi-Peccia is the composer of an exceptionally good song, entitled "The Wild Woman's Lullaby" (Oliver

Ditson Co.) that not only has musicianship and general excellence to recommend it, but also much novelty in its style, both as to words and music. It tells of an Indian woman singing to her child, and the music has well defined characteristics of the melodies of the red man. There is forcefulness and rhythmic and harmonic virility in Mr. Buzzi-Peccia's music, and, too, a touch of pathos. There are keys for high and low voices.

Winter Watts has again found inspiration in the poems of Sara Teasdale, setting one of her "Vignettes of Italy," entitled "Capri," or as the composer

pleases to call it in this instance, "Isle of Beauty." It is from the Ditson press. Like all Mr. Watts' songs, this one is original in conception and catches the spirit of the poem with fidelity. This is not a new song, but it has been found necessary to bring out a new edition of it. Published for high and medium voices.

**Two Songs for Medium Voice** by Franco Leoni

Extreme simplicity in both voice parts and accompaniments is an outstanding feature of two songs by Franco Leoni, entitled "The Vesper Bells" and "The Secret of the Stars" (G. Schirmer). Neither song is out of the ordinary, but both are of that type of tunefulness and easy appeal that finds a number of gratified listeners and singers. "The Vesper Bells" is the better of the two, as it has a certain amount of appropriate atmosphere about it and its melody is agreeable.

**Two Miniatures for Piano** by Ernest H. Adams

Ernest Henry Adams has a facile technique as a composer of piano pieces. However the quality of his output may vary, it is always couched in a thoroughly pianistic mold. Two new pieces from his pen are entitled "Parade of the Clowns" and "The Toy Doll" (Arthur P. Schmidt Co.) in which Mr. Adams again demonstrates that he knows how to write with fluency for the instrument. Both pieces, published separately, are entitled "Miniature Burlesques," and the first, "Parade of the Clowns," is a Marche Burlesque, spirited and humorous, of about fourth or fifth grade. "The Toy Doll" is less interesting and a little less difficult, but as a Valse Burlesque it has sufficient merit to appeal to many teachers and pupils.

The Gulf Coast has inspired Albert V. A. V. Davies to write two piano pieces, entitled "Magnolia Blossoms" and "In an Orange Grove" (G. Schirmer). The first mentioned does not call for particular comment. It is quite commonplace in idea and execution and in no particular entitled to rank with its companion piece. It was a busy orange grove, indeed, that inspired the latter Allegretto scherzando movement! However, the music that describes it is well made and interesting, particularly the first and last parts of it.

**New Songs and Piano Pieces** by F. Parr Gere

From New York and Paris come four recent songs and piano pieces by F. Parr Gere, an American composer. The songs are entitled "A Silent Pool" and "Twilight" (J. Fischer and Bro.), for both of which the composer has written the verses. Both are brief, tuneful numbers, written with facility and apt to make many friends. "Twilight," which is for high voice, is the more interesting. The other number is for high or medium voice.

Two piano pieces, from the same pen, are entitled "Une pensée" and "Le chant du voyageur" (Paris: J. Hamelle). Of these the second may be used to advantage and is an attractive bit of writing for the piano, in a conventional but always popular manner; short ascending and descending arpeggios in the left hand, forming an accompaniment for a flowing melody in the right. It is written in G Flat, a convenient key for this kind of piece. The very last note is E Flat, the relative minor, but it is possibly a misprint.

**Songs by** Charles Wakefield Cadman and Raymond L. Bowers

When reviewing a song by Charles Wakefield Cadman, in a recent issue, a song entitled, "Magic," I omitted to consider "The Lotus and the Moon" (John Church Co.), which is the first of the two songs comprising this composer's Op. 82. Here, again, Mr. Cadman shows that he is primarily a melodist and is never at a loss for an appropriate tune to fit to a poem. There are two keys. Another Church publication is a song by Raymond Lyon Bowers, called "The Temple." This has a melody which is easy to sing and an accompaniment equally easy to play. One of the lines

reads: "Those gentle hymns descend melodiously." Even as a poetic license it is difficult to admit "melodiously," while it is just as easy to sing "melodiously" on four notes and stick to the traditional pronunciation.

**A Song for the Easter Season** by Pearl G. Curran

It is to be regretted that Pearl G. Curran's song, "The Crucifixion," (G. Schirmer) did not arrive in time to be reviewed in these columns before the Easter music had been selected and performed, but it is to be hoped that it did not escape the notice of church soloists, as it is an exceptionally worth while song and makes effective use of the vital dramatic quality of that first Easter season. Miss Curran's music is well made and decidedly better than most modern devotional works—though it is not to be considered as a "sacred" number in the accepted meaning of the term. Rather it is a dramatic narrative for solo voice. There are keys for high and low voices, both comfortably within the range of each.

**Six Virtuoso Cello Studies** by Ernst Mahr

In less than thirty pages of music Ernst Mahr has written "Six Virtuoso Studies" for 'cello (Carl Fischer) that in technical difficulty and value far outdistance their length. Their real pedagogical worth must, of course, be left to those who specialize in that particular instrument, but within the limits of our very limited knowledge of it these studies seem to offer something of real interest and value. This volume is No. 26 in Fischer's "American Academic Series."

**A Budget of Sacred Songs and a Duet**

The following sacred songs are written in a simple manner and possess sufficient tunefulness to make them useful in churches in which music is selected for its appeal rather than for its artistic value: "My Opportunity," by Harry Vibbard, an eight-bar melody, thrice used, with a short interlude between verses. "Love Suffereth Long," by Carrie B. Adams, has a recitative introduction, followed by a rather choppy melody. "More Love to Thee," by R. M. Stults, is written in the usual style of this composer for the church. It is only two pages long. All these numbers are published in three keys. From the same press (Lorenz Publishing Co.) there is a duet for soprano and alto (published also for soprano and tenor) by Henry Wildermere, entitled "Gracious Spirit, Dwell with Me." For the most part the voices run along in thirds or sixths. There are short solos for both singers.

**Four Good Teaching Pieces** by Charles Dallier

Despite a very large output of teaching pieces for the piano, the supply of really worth-while material is quite limited. It is, therefore, always a pleasure to be able to recommend something out of the ordinary in this line. Of particular interest are four numbers by Charles Dallier, entitled "The Bareback Rider," "Gondolier's Love," "Saltarello" and "Valse Joyeuse" (Oliver Ditson Co.). They are for third and fourth grade pupils and are always confined within the technical demands of those two grades. Their chief merit, however,

is to be found in their musical value. The composer has not skimped, either in musicianship or inspiration. Rather he seems to have given of his best, with the result that these pieces stand out as being worthy to rank with the best teaching material that has appeared for some time.

**Part Song for Mothers' Day** by Lola Johnson

May 10 will be Mothers' Day, a celebration and a memorial that will be kept from one end of the country to the other. Music has come to play an important part in this celebration and each year more appropriate numbers are being added to the publishers' lists. One of these is a chorus for children's voices that may be sung either in unison or in two parts, entitled "A Mothers' Day Offering," by Lola Johnson (Carl Fischer). The melody is simple and well adapted for children's use. Young folks will be able to learn it without difficulty and it will not be difficult for them to memorize it. The cover is attractively decorated with poppies, the flower chosen for the occasion.

**Arrangements of Spanish-Californian Folk-Songs**

Ruth Bampton has arranged three "Spanish-Californian Folk-Songs" for piano (White-Smith Music Publishing Co.) and in this form they make attractive pieces, each only one page in length and somewhat in the form of preludes. The composer selected them from Charles F. Loomis' "Spanish Songs of Old California," for which Arthur Farwell wrote the accompaniments, and these examples are well worth this instrumental version. The English titles of the three pieces, which are published together, are "The White Hawk," "In Springtime" and "The Girl and the Wherry."

**Scots and Swedish Songs** by S. R. Gaines

Samuel Richards Gaines is the composer of an attractive little Scots' spring song, entitled "Song o' the Lass" (Oliver Ditson Co.), opening with an imitation of the bag-pipes and drifting into a seductive melody that, like the words, has a touch of pathos about it. It is a song singers will like because it is well written for the voice and affords some opportunity for display. Mr. Gaines is the arranger of a Swedish folk-song, which he has harmonized and adapted for high and low voice. It opens with a reminiscence of Grieg, because Grieg often wrote under the influence of the Scandinavian idiom. Here, again, Mr. Gaines has written an attractive and musicianly number. It is entitled "The Seasons" (G. Schirmer).

**Albany Musical Club Heard in Concert**

ALBANY, N. Y., April 18.—The Monday Musical Club gave a miscellaneous program recently in the Albany Historical Society Auditorium. The program was arranged by Mrs. Frank I. Langwig and Mrs. Ronald Kinnear. Soloists were Mrs. Walter L. Ross, Mrs. G. Ernest Fisher and Mrs. Ronald Kinnear, sopranos; Lillian Jones, violinist; Mrs. Herbert Robinson, Mrs. Benjamin H. Dunn and Mrs. Frank I. Langwig, pianists. The accompanists were Esther D. Keneston, Mrs. Chester C. Kemp and Mrs. George D. Elwell.

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## Jeannette Vreeland Is Féted in Denver Concert by Her Former Townsfolk



Jeannette Vreeland, Soprano

DENVER, April 18.—Jeannette Vreeland, soprano, who was at one time a resident of Denver, reappeared recently in a "home-coming" recital with Efreim Zimbalist, violinist, on the Oberfelder Concert Series, winning much acclaim. The vast audience felt a community pride in Miss Vreeland's achievements, as was manifested by hearty applause and the bestowal of floral offerings. The artist contributed some exquisite singing, and revealed a sensitiveness to the niceties of style and a degree of emotional expression which proclaimed her artistic stature. Miss Vreeland is the wife of Percy Rector Stephens, noted New York voice teacher. Herbert Goode was an excellent accompanist for Miss Vreeland. Mr. Zimbalist, who is an established local favorite, again demonstrated his sane musicianship and technical mastery, and was most enthusiastically received. He was well supported at the piano by Emanuel Bay. J. C. WILCOX.

### Boston Hears Fine Program Given by Conservatory Chorus and Soloists

BOSTON, April 18.—Richard Burgin, concertmaster of the Boston Symphony, was soloist with the Conservatory Chorus and Conservatory Orchestra, Wallace Goodrich, conductor, in a concert in Jordan Hall recently. Mr. Burgin was heard in the Mendelssohn Concerto in E Minor. The cantata, "The Birth of Venus," by Gabriel Fauré, was given by the chorus and orchestra, with Marguerite Howell, Marion Herrick, George Garland and Benjamin Russell as soloists. Mr. Goodrich's arrangement for organ and orchestra of the César Franck Chorale in B Minor was produced, with Margaret Macy as organist. The program also included Brahms' "Song of Fate." W. J. PARKER.

### American Composer Receives Opera Request from Prince of Monaco

Returning from Europe recently on the Aquitania was Joseph Redding, California attorney and composer of "Fay-Yen Fah," an opera which was presented in Monte Carlo on Feb. 26, with Mlle. Fanny Haldy of the Paris Opera in the title rôle. Mr. Redding has been requested by the Prince of Monaco to write another opera this year.

### Stransky Joins Firm of Art Dealers

Josef Stransky, who resigned his post as conductor of the State Symphony this winter, to become interested in the Fearon Galleries has now joined the art firm of Wildenstein and Co., 647 Fifth Avenue. Mr. Stransky has been known for years as an art collector and a judge of painting. His own valuable collection was sold last year for record prices. Mr. Stransky will conduct the Mozart Festival at Baden Baden again this August, but otherwise will devote his entire time to the art galleries.

### San Francisco Chamber Music Society Plays in San Rafael

SAN RAFAEL, April 18.—In spite of a torrential downpour, the auditorium of the Dominican College was more than comfortably filled recently when the Chamber Music Society of San Francisco gave its recital in the Metcalf

series. The Borodin Quartet in D was given with superb tone quality. The artists were able to delve into the depths of the composition and transmit all of its beauties with conviction and authority. There followed Arthur Foote's Nocturne and Scherzo for flute and string quartet, written for this organization. Mr. Hecht's flute tone was flexible and he displayed the ability to fit his production with violin, viola or cello as the score demanded. The last group consisted of Grieg's "Spring," Tchaikovsky's Andante Cantabile and Grainger's "Molly on the Shore."

### "FIRE BIRD" INTRODUCED

#### Cleveland Orchestra Gives Stravinsky Music in Cleveland

COLUMBUS, OHIO, April 17.—Nikolai Sokoloff brought the Cleveland Orchestra to Memorial Hall recently. Few orchestras have played a more satisfying program. The list ranged from Schubert's Symphony No. 8 and Debussy's "Afternoon of a Faun" to "The Fire Bird" by Stravinsky. The latter was played for the first time in Columbus.

With the orchestra was Pablo Casals, cellist, who gave Haydn's Concerto in D with great artistry.

The Prelude to Act III of "Lohengrin" and "Finlandia" completed the program with a Braun Waltz as an encore.

J. W. LEHMN.

### Texas Panhandle Music Festival Held

AMARILLO, TEX., April 18.—The Panhandle Music Festival, April 13 to 17, sponsored by Emil F. Myers, included programs by the following artists: Florence Macbeth, Albert Spalding, Rudolph Reuter, Oscar Seagle, May Peterson, José Mojica, and Girvin's Orchestra, besides contests in voice and piano, by music students of Amarillo and the Panhandle. This city has three active music clubs and a municipal chorus. Mr. Myers, with his College of Music, also promotes musical activity in the community. The second annual massed piano concert was given in the Municipal Auditorium by the Philharmonic Club. Paul Von Katwijk, dean of music in Southwestern University, Dallas, again trained and led the players, bringing the program to the same artistic success reached in last year's concert. Ten grand pianos were on the stage, and fourteen women took part in the ensemble and quartet playing.

### Bostonians Honor Myra Hess

BOSTON, April 18.—Anita Davis-Chase gave a musicale and tea in her studio in honor of Myra Hess, pianist, during her recent visit to Boston. The program was given by Jeannette Vreeland, soprano; Prof. Edward Ballantyne of Harvard, Baldassarre Ferlazzo, violinist, and Jesu Sanroma, pianist. Among those present were Helen Hopekirk, Baroness von Scholley, Clayton Johns, Harrison Potter, Raymond Havens, Avis Bliven-Charbonnel, Dr. Charbonnel, Mr. and Mrs. Charles Adams White, Percy Rector Stephens, Frederick Tillotson, Courtenay Guild, Richard Platt, Mr. and Mrs. Harrison Keller, Mabel Daniels, Dr. and Mrs. Charles Sylvester, Mrs. George Stoddard, Helen Ranney and Pauline Danforth.

### Herma Menth Plays in Cleveland

CLEVELAND, April 18.—Herma Menth, pianist, was heard nineteen times in the course of a week's visit to Cleveland recently. She played before the Business Women's Club, Shrine Club, Lake-wood Library, High-Noon Club, Wade Park Manor, Big Ten University Club, Superior School Parent-Teachers' Association, in the Alcazar Hotel, Winton Hotel, Statler Hotel, before the Mid-Day Club and the Lions Club. It is estimated that her combined audience approximated 7000 persons. Miss Menth was cordially received and had to add encores on each occasion.

### St. Petersburg Singer Wins Contest

ST. PETERSBURG, FLA., April 18.—Ruth Shirley, coloratura soprano, won the first prize in the Florida State Music Contest, held recently. Miss Shirley, who has been a pupil of Jessie Pamplin, for four years, has a range of three octaves and an extensive repertoire in four languages.

## New York String Quartet Prepares Novelties for Next Season's Recitals

(Portrait on front page)

THE New York String Quartet, in three seasons of public performances, has achieved an accepted position as one of the leading chamber music organizations of the United States.

The members, Ottokar Cadek, first violin; Jaroslav Siskowsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello, have devoted themselves exclusively to the study and the furthering of chamber music since the foundation of the quartet in September, 1919.

Messrs. Cadek and Siskowsky are young American artists who have played in chamber music organizations and as soloists on both sides of the Atlantic. Mr. Schwab is remembered as accompanist for Jan. Kubelik, but he was originally a viola player, and Mr. Vaska, former cellist of the Sevcik Quartet, is an ensemble player of many years' experience.

These artists have given in New York,

in addition to many programs under other auspices, seven Aeolian Hall recitals, at which they have introduced several notable works, including quartets by Pierre Menu, Josef Suk, Ethel Leginska, Vitezslav Novak and Paul Hindemith. They have been heard in all the musical centers of the country, from New York and Boston in the East to San Francisco and Portland in the West.

The approaching summer will be spent by the four musicians, as in the past years, on a beautiful estate on Lake Champlain, near Burlington, Vt., where programs for the following season will be prepared. Among the interesting novelties to be performed may be mentioned Paolo Gallico's Septet for strings, piano, horn and contralto, and Sandor Harmati's string quartet, which won the prize offered by the Philadelphia Chamber Music Society.

The New York String Quartet will play in New York at least ten times during the season, and extensive tours throughout the country are being booked.

### Boston Symphony Gives Final Concert in Providence

PROVIDENCE, R. I., April 18.—The Boston Symphony, Serge Koussevitzky conducting, gave its third concert in the Albee Theater recently, under the auspices of the Providence Music League, Mrs. Edgar J. Lowmes, president. This was the final concert in the third season of the series, which has become a unique event because of its thirteen-cent admission fee. The final concert included Grieg's "Peer Gynt" Suite, Weber's "Oberon" Overture, excerpts from Wagnerian operas and several short compositions by Russian composers. Mr. Koussevitzky's reading of the Prelude to "Lohengrin" and the "Ride of the Valkyries" held the auditors spellbound and the Overture to "Rienzi" met with a storm of applause.

N. BISSELL PETTIS.

### Emily Miller Pupils and Spross Give Program in Trenton

Mrs. Raymond Phillips, soprano, a pupil of Emily Miller, coach, was applauded in a concert at the Third Presbyterian Church in Trenton, N. J., recently. Mrs. Phillips sang an aria from "Freischütz," with orchestra, and as an encore, a song by Charles Gilbert Spross, with the composer at the piano. Mr. Spross was also heard in a solo number, playing two of his own compositions.

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## MAYOR URGES CLUBS TO SUPPORT FESTIVAL

### San Francisco Symphony Gives Outstanding Lists—Furore for Jeritza

By Charles A. Quitzw

SAN FRANCISCO, April 14.—In a proclamation addressed to local clubs and civic bodies Mayor Rolph is urging active support of the City's Second Spring Music Festival, which will be given this month under the general direction of Alfred Hertz. Special luncheons in the interest of the festival will be held by the Downtown Association and other civic and commercial organizations.

The final pair of concerts given by the San Francisco Symphony at the Curran Theater on April 3 and 5 called forth floral tributes and demonstrations of appreciation for the work of Mr. Hertz and his men. The veteran conductor was recalled again and again by the combined applause of audience and orchestra. The program included Brahms' Symphony No. 3, in F Major, Goossens' "Tam o' Shanter," Svendsen's "Zorahayda" and Wagner's "Meistersinger" Prelude.

A special concert by the Hertz forces, arranged by the board of governors in compliment to the members of the Musical Association, which supports the Symphony, was given in the Palm Court of the Palace Hotel on April 2. Music of the lighter order prevailed. Louis Persinger was roundly applauded for his richly tuneful solo violin work in the Saint-Saëns "Prelude to the Deluge," and Mr. Clokey was called to the platform after the performance of his Ballet Suite.

The Elwyn Bureau presented the London String Quartet at Scottish Rite Auditorium on April 7 in a concert which again demonstrated the superlative virtues of the members of the group. Messrs. Levey, Petre, Warner and Evans, as executants. Schubert's D Minor Quartet and Dvorak's F Major Quartet were given, together with Mr. Warner's delightful "Pixie Ring."

A Tchaikovsky program, including the "Pathétique" Symphony and "Nutcracker" Suite, was given by the Hertz forces at a recent popular concert in the Curran Theater.

The Symphony also played compositions of Haydn, Grieg, Wagner, Dvorak and Rimsky-Korsakoff before 8000 school children in the Civic Auditorium as part of a music appreciation course directed by Estelle Carpenter, school music supervisor, and one of a series of three concerts arranged for by the Board of Education of San Francisco.

An audience of some 6000 welcomed Maria Jeritza in her local debut in re-

cital at the Civic Auditorium and accorded the soprano a frenzied ovation at the close. The Metropolitan artist sang arias from "Le Cid," "Tote Stadt," "Gioconda," "Cavalleria" and "Lohengrin," the latter two as encores, and songs by Duparc, Debussy, Mrs. H. H. A. Beach and Robert H. Terry. Assisting were Emil Polak, pianist, and Maximilian Rose, violinist. Selby C. Oppenheimer managed the event.

The Loring Club gave the third concert of the year in Scottish Rite Auditorium under Wallace Sabin. Movements from Mr. Sabin's "St. Patrick at Tara" and works by Bruno Huhn and Sullivan were sung. Willem Dehe, 'cellist, and Ben S. Moore, pianist, gave a Sonata by Valentini.

Appearing with the Chamber Music Society of San Francisco as guest artist at the Scottish Rite Auditorium, Germaine Schnitzer, pianist, was heard in a fine performance of Mozart's B Flat Major Sonata with Louis Persinger and in the Viteslav Novak Quintet for Strings and Piano. The string players were heard alone in the Quartet in G Major by Saint-Saëns.

Jehudi Menuhin, eight-year-old violin pupil of Louis Persinger, was heard in a sensational concert at Scottish Rite Auditorium, playing with full tone and phenomenal technic for one of his years in the Vieuxtemps and Mendelssohn Concertos and Paganini's "Moto Perpetuo." Mr. Persinger played the accompaniments. The curtain finally had to be lowered to quell the enthusiasm of the audience, which crowded to the stage, demanding encores.

### Baltimore Music Club Entertains State Convention Delegates

BALTIMORE, April 18.—The Baltimore Music Club, Mrs. Louis K. Gutman, president, gave a reception for the officials representing the National Federation and the delegates to the State convention of music clubs at the Emerson Hotel. After a luncheon given to the visiting officers addresses were made by Nan Bagby Stevens of Atlanta, third vice-president of the National Federation; Mrs. Edward Garrigues of Philadelphia, chairman American Composers' Committee, and by Mrs. Gutman, who is a member of the board of directors of the National Federation. The constitution and the by-laws were framed after the election of officers. Mrs. Thomas P. Richards, who served as temporary president for the Maryland organization, was elected president, and Mrs. M. B. Bell, vice-president.

### Applaud Protégée of Galli-Curci

Muriel La France, coloratura soprano, a protégée of Mme. Galli-Curci and a pupil of Frantz Proschowsky, was the recipient of much praise for her singing in a recent concert of the Flonzaley Quartet in Toledo, Ohio. She was applauded in an aria from "Traviata" and "Le Neljmo" by Moret.

## Rocky Mountain Setting Chosen by Schmitz as Scene for Master Class



E. Robert Schmitz, French Pianist

E. Robert Schmitz, whose series of master classes have been features in summer musical activities for several years, will hold his class this summer in Boulder, Colo., beginning on July 30 and continuing to Sept. 5. Mr. Schmitz held his first class in New York and the next three were held in Chicago. Last year he taught in Madison, Wis., in an endeavor to combine work and play under ideal conditions. Inspiring as was the setting in Madison, Mr. Schmitz feels that the Rockies is the next step, affording a place which will be ideal in every respect.

The session will again be divided into two sections, one for technic and the other for interpretation. Private lessons will be available for those whom Mr. Schmitz believes sufficiently advanced to profit by them. A scholarship will be awarded at the close of the session.

The classes will be held in the lecture room of the Junior High School, and living accommodations have been reserved at three of the fraternity houses. Mr. Schmitz returned to New York recently and is taking a short vacation for the first time since the beginning of his tour last October. Next season he will be heard in central Europe and France and will also play again in this country, beginning his schedule with a New York recital in October. He will fulfill return engagements on the Pacific Coast in January.

### Macmillen Plays Dawes Melody in Sedalia

SEDALIA, Mo., April 18.—Francis Macmillen, American violinist, in the fifth concert of the Philharmonic Artists' course at the Liberty Theater was given an ovation by the audience, which filled the theater. Mrs. David Kriegshaber, pianist of St. Louis, Mo., was the accompanist for the artist and also for Julia Claussen, mezzo-soprano, in her concert at the same theater recently. Mr. Macmillen played at the Kiwanis luncheon his own composition, "Barcarole," and Vice-President Dawes' "Melody." The Addalla Grotto orchestra has been reorganized in preparation for the broadcasting of a program from Liberty Park through Station WOC, Jefferson City, after Easter. Percy Metcalf, violinist, is the leader. LOUISE DONNELLY.

### Hartford Singers Give Many Programs

HARTFORD, CONN., April 18.—The Brahms Ladies' Quartet, composed of Olive Yale Stoddard and Helen Wheeler, sopranos, and Ruth Austin and Frances Nearing, contraltos, and the Studio Concert Quartet, composed of Grace Merri-man, soprano; Bertha Merrill Francis,

contralto; Lewis B. Coddington, tenor, and Kenneth Roberts, baritone, have been active this season. All of the singers are from the Aab Vocal Studios. Doris Griffin, soprano, will begin her duties as soloist at the Memorial Baptist Church on May 1; Alice Evans Wagner, contralto, has been engaged as soloist at the Wethersfield Congregational Church, and Russel Nearing, bass, will sing at the Farmington Methodist Church. The Brahms Ladies' Quartet, assisted by Edward Roche, tenor, was heard recently over the radio. Edith M. Aab, director of the studios and contralto soloist at the Asylum Hill Congregational Church, sang in Norwich on April 5.

### Syracuse Musicians Have Active Season

SYRACUSE, N. Y., April 18.—George Roberts of Syracuse and Oswego, pianist, composer and accompanist, has been resting for a few days at Palm Beach after a strenuous season which continues through May. Many of his recent compositions, sung by Florence Macbeth, have been acclaimed by discriminating audiences. Miss Rich is here for a month to present operalogues with records before the clubs, in schools and salons of music houses. She came direct from Atlantic City, where her educational work at the Victor salon attracted many persons. Mrs. Paul Whitney is meeting with success in leading the singing at the civic Lenten meetings every noon in Keith's Theater. Mrs. Whitney is leader of the Danforth Church Choir and soprano soloist. George Smith, pianist, is home from Boston, where he gave a recital in Jordan Hall on March 10. Morton Adkins, baritone and choir leader, and Helen Butler Blanding, soprano, have tendered their resignations as members of the choir of May Memorial Church.

### W. R. Chapman Arranges Bangor Recital

BANGOR, ME., April 18.—William Rogers Chapman recently arranged one of the finest benefit concerts ever given here, under the auspices of the local Festival Chorus. Muriel H. Wilson, soprano, and Walter Mills, baritone, made their local debuts in a joint recital of compositions by American composers and well-known operatic arias before a good-sized and responsive audience. Mr. Mills won success with his voice of wide range, singing with finish and clear enunciation an aria from Verdi's "Simon Boccanegra" and songs by Speaks, Hill, Dichmont, Gretchaninoff, Quilter and Leoncavallo. Miss Wilson's singing of the Shadow Song from "Dinorah" won an ovation, and she also sang works by Farley, Mana-Zucca, Del Riego, Salter, Schumann, Moir and Alicia Scott. Mr. Chapman played the accompaniments and later made an address on the subject of the forthcoming festival. JUNE L. BRIGHT.

### Symphony Organized in Iliion, N. Y.

ILION, N. Y., April 18.—The Chamber of Commerce in Iliion is sponsoring a symphony orchestra, to promote the love of orchestral music. It will appear in conjunction with the local choral society and band. It is aimed to make Iliion a musical center of the Mohawk Valley. The plan was originated by C. T. Rea. E. L. Daniels has volunteered as leader of the orchestra, which is rehearsing in the Chamber of Commerce rooms. Local industries are showing considerable interest in the project, as they employ a number of good musicians.

### Dr. Spaeth Gives Address in Trenton

TRENTON, N. J., April 18.—An outstanding lecture in the series given at the Y. M. C. A. under the auspices of the Trenton Business Women's Association was delivered by Dr. Sigmund Spaeth, who spoke on "The Common Sense of Music." He was assisted by the Ampico piano. An audience which filled the auditorium to capacity was appreciative. FRANK L. GARDINER.

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# People and Events in New York's Week

## ZERFFI LECTURES ON VOICE

Teacher of Singing Points Out Fallacies in Vocal Pedagogy

William A. C. Zerffi, teacher of singing, gave a lecture in Wurlitzer Hall on April 13, when he spoke in an interesting manner on "Voice Production without Interference." Mr. Zerffi, emphasized the need for scientific thinking concerning singing and related his own experiences which led to his discoveries about the voice and its production. He advised the use of the laryngoscope and declared that voice is the result of muscular action and that it should be treated accordingly. The importance of breath was taken up, with the conclusion that it is not the amount of breath that counts as much as the control of it. Resonance, chest and head tones, changes of register, falsetto and other subjects were discussed, with models used for illustrations. Mr. Zerffi maintains that the voice is a mechanical instrument and should be made as mechanically perfect as possible. There should be intelligent control.

Mr. Zerffi made a plea for less ambiguous terms in the teaching of singing and emphasized the fact that obscurity of expression is a bar to the comprehension of a subject and an easy refuge for confusion of thought. While there is naturally some dishonesty to be found in the profession, Mr. Zerffi believes that the great majority of teachers are sincere, although he does not believe that sincerity excuses ignorance.

## Sascha Jacobsen to Make First Tour of European Centers

Sascha Jacobsen, violinist, who has risen to the front rank of artists since his debut eight years ago as a pupil of Franz Kneisel, will make his first European tour this summer. His initial concert will be in Beethoven Hall in Berlin on May 14, under the direction of Herman Wolff. He will play in Wigmore Hall, London, under the direction of Daniel Mayer, Ltd., on June 8. Mr. Jacobsen will return to this country in the fall for an extensive tour that is being arranged by Daniel Mayer. A feature of his season will be his association with Arthur Shattuck, pianist, and Hans Kindler, cellist, in a limited number of chamber music concerts.

## Musicians Arranged Concert in Memory of Late Marco Enrico Bossi

A concert in memory of the late Marco Enrico Bossi, Italian organist and composer, will be given in the Wanamaker Auditorium on the afternoon of April 25, the musician's birthday. The program, which will be devoted entirely to works of Bossi, will be given by Prof. Samuel A. Baldwin, G. Aldo Randegger, Salvatore Dell Isola, Nicola D'Amico, Caterina Gobbi, Rosalind De Maria and Alberto Bimboni. Brief addresses will be made by Alexander Russell, Frank L. Sealy, Villa Faulkner Page and G. Aldo Randegger.

## Clarence Adler Club Entertains Members of Letz Quartet

Members of the Letz Quartet were guests of honor at the recent meeting of the Clarence Adler Club. The organization, which is composed of Hans Letz, Edwin Bachman, George Schubert and Horace Britt, played Debussy's Quartet in G Minor. Other numbers on the program were played by Maurice Lieberman, Helen Dietrich, Norman Masloff, Blanche Solomon, Minnie Hauber, Pauline Ruvinsky and Harry Anik.

## Cortot Plays for Mannes School

Alfred Cortot, pianist, revealed his familiar attributes of colossal technique, beauty of tone and loftiness of concep-

tion once more in a concert at the David Mannes School on Friday night. The program included the Prelude, Chorale and Fugue of César Franck, the Twenty-four Preludes Op. 28 of Chopin, the "Tableaux d'une Exposition" by Mousorgsky and a new suite for two pianos by Leopold Mannes, in which the composer collaborated with Mr. Cortot. P. N.

## Elizabeth Gutman Sings in Rome Concert

Elizabeth Gutman, American soprano, was acclaimed in a concert in Rome, Italy, on April 9, when she sang in a performance of Casella's "Stabat Mater," by the Italian Modern Music Society, under the leadership of the composer. Mr. Casella cabled Miss Gutman's American manager the first news of her success. The concert was to have been repeated on the following day, by general request. A concert was scheduled to be given later in the patronage of Mr. Casella, following which, she was booked for an appearance in Rome. She will give a recital in Paris on May 6. Miss Gutman has been known in this country chiefly as a lieder singer and as a singer of Russian and Jewish Folk-Songs.

## Salvatore Avitabile to Hold Summer Classes for Singers

Salvatore Avitabile, teacher of singing and operatic conductor, will hold a summer session for teachers and students in his Metropolitan Opera House Studios this summer. Mr. Avitabile studied at the Royal Conservatory in Naples, specializing in vocal and dramatic art. One of his most talented pupils is Marion Talley. The classes will begin on May 1 and continue until Aug. 1. Beginners will be under a special teacher under Mr. Avitabile's supervision.

## Harold Morris Plays for Clubs

Harold Morris, pianist and composer, has fulfilled several recent engagements in New York. He gave a recital before the New York Matinée Club, played at a musicale of the Oratorio Society of New York, and appeared in a joint recital of American compositions with Albert Stoessel, violinist, given over the radio from Station WEAF. He was heard also in a series of lectures on the life and works of Richard Wagner at New York University.

## Brooklyn Chamber Music Society Heard

The Brooklyn Chamber Music Society, Frank Woelber, founder and director, attracted a large audience for its concert under the auspices of the board of education, in the Bushwick High School on the evening of April 9. The quartet, which is composed of Mr. Woelber, Emil Levy, David E. Peterson and Franz Listemann, played numbers by Haydn, Mozart, Molloy-Levy, Boccherini, Tchaikovsky and Beethoven.

## Welsh Tenor Sails for England

David Owen Jones, Welsh tenor, and Jeanette Christine, soprano, who recently completed a successful concert tour of the country, sailed last Saturday on the Leviathan for an extensive concert tour abroad. Mr. Jones, who is at the head of the Dynevor Concert Company, plans while abroad to conclude arrangements with several prominent Welsh singers to appear under his direction in this country next season.

## Singers Heard in Stainer Work

Stainer's "Crucifixion" was given on Palm Sunday afternoon in St. Peter's Lutheran Church, Brooklyn, under the direction of Henry L. Tetamore, organist, and in the evening in Christ English Lutheran Church, under Harold Rich. The combined choirs of eighty-five voices were assisted by Waldemar Rieck, tenor; Arthur Lang, baritone, and Ernest Meincken, bass, all of St. Peter's Church.

## Evsei Belousoff Gets Famous 'Cello for His American Tour in Fall



Evsei Belousoff, Russian 'Cellist

Evsei Belousoff, Russian 'cellist, who toured this country as soloist with the Ukrainian Choir two seasons ago and who has recently been first 'cellist of the State Symphony, has just acquired the famous Bergonzi 'cello of 1733. This 'cello is considered by many to be the finest instrument of its kind in the world. It originally belonged to Prof. Josef Salmon of the Paris Conservatory, and about a year ago was bought by the late Joseph Press, who was not destined ever to use it in public. Mr. Belousoff is exceedingly gratified with his new acquisition and will probably use it for the first time in public at his first recital next season in Aeolian Hall on Oct. 15. In addition to this recital, Mr. Belousoff will give a sonata recital with Ossip Gabrilowitsch on Dec. 10, and on Jan. 27, will give an evening of Bach music, on which occasion he will play works for 'cello alone, for 'cello and piano and 'cello and harpsichord.

## Mischa Mischakoff Heard in Recital

Mischa Mischakoff, concertmaster of the New York Symphony, has been en-

gaged for several solo appearances since the close of the orchestra season. He was heard in a recital in Bensonhurst, L. I., with Harry Kaufman at the piano, on April 10, and on April 14 was scheduled to play for the Musical Club in Bridgeport, Conn. On April 19 he will give a recital in Easton, Pa.

## Cadman Honored at Reception Given by Alice Andres Parker

Alice Andres Parker gave a reception and musicale in honor of Charles Wakefield Cadman in her vocal studios on the evening of April 11. Following a short address by Thomas M. White an impromptu program was given by Mischa-Leon, tenor, accompanied by the piano by Arturo Papalardo; Hortense Barnard Jones, accompanied by Rhea Silberta; Norman Yanovsky, baritone; Paul Largais, tenor; Adele C. Eschwei, Anne Ermette, Angela Zevely, Iris Scheff, Louellen St. Clair Remmy, Sarah Sampson, Edith Beck and Mr. Timmon, who sang songs by Clara A. Edwards, with the composer at the piano. The names of many prominent persons were on the list of some 150 persons present.

## Arthur Kraft Plans Vocal Classes on Lake Michigan Shores

Arthur Kraft, tenor, will finish his work in New York in the latter part of July and will leave immediately afterward for his summer place in Waterville, Mich., where he will conduct a special class in voice for six weeks. His studio is located on the shores of Lake Michigan, six miles from Frankfort, and will afford the students all the advantages of the water sports.

## Ethel Dobson Sings for Radio

Ethel Dobson, coloratura soprano and pupil of Adelaide Gescheidt, has fulfilled several radio engagements recently, singing from Station WPG in Atlantic City. Her singing of an aria from "Traviata" evoked much praise, letters being received from points as distant as Nova Scotia. Miss Dobson was soloist at a Kiwanis Club luncheon on March 6.

Louise Homer will again appear as guest artist with the Chicago Civic Opera Association in Chicago next season. She will sing the leading contralto rôles in "Trovatore" and in "Samson and Delilah."

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## SINGERS FROM CORNELL STUDIOS GET POSITIONS

Important Churches in Many Cities Enlist Services of Young Artists as Soloists

Earl C. Waldo, bass, a pupil of A. Y. Cornell, has finished his second year as soloist at Rutgers Presbyterian Church and has been engaged at Temple Peniel. Mr. Waldo, who is singing in "The Student Prince," has fulfilled recent engagements in Poughkeepsie and Brooklyn. Ruth McIlvaine, contralto, who is a member of the "Opera Players," Enrico Dillon, director, has been engaged as soloist at the Peddie Memorial Baptist Church. Recent engagements were in concerts in Warren, Pa., Meadville, Pa., and Hollins College, Va. She was heard in Washington in a performance of "Faust," in which Chaliapin was *Mephistopheles*. Albert C. Hewitt, Jr., has been engaged as a member of the male quartet at St. Marks Episcopal Church, Phillip James, director. He is soloist of the New York University Glee Club. He appeared in joint recital with Pauline Kinn, contralto, in Northport, L. I., on April 1.

Emma Reeves, contralto, has been engaged as soloist of the Church of the Apostle and assisted Charles Gilbert Spross in a recent organ program in Poughkeepsie. Claire Lampman, contralto, soloist at the First Presbyterian Church in Hempstead, L. I., and at Temple Israel in Jamaica, has been heard in several radio programs broadcast from station WEA. Marion McKeon, soprano; Fred Perkins, tenor, and Mary Chittay Dix, contralto, have been chosen for the quartet of the Fifth Avenue Presbyterian Church in Troy. Annette Laird, soprano, and Doris Griffin, soprano, have been appointed to solo church positions in Westfield, Mass.

Norman C. Cordon, baritone of Winston-Salem, is now a member of the "Love Song" cast, and Harold Courier, bass, is a member of the "Student Prince" company. Lillian Willis, soprano, was soloist in a recent performance of Handel's "Messiah" in Utica, and in "Stabat Mater" in Warren, Pa. Verna MacMahon, soprano; Hanna Fishburn, mezzo-soprano, and Melva Decker, contralto, have formed the Tre Donne Trio and have been engaged for a large motion picture circuit.

### Antonio Nicolich Sails for Europe

Antonio Nicolich, bass of the Chicago Civic Opera Company, sailed on the Rochambeau for Europe on April 11. Mr. Nicolich will spend the summer visiting places in France, Switzerland, Austria and Italy, and will return to America in the latter part of August in time for the opera season in San Francisco and Los Angeles, where he will sing leading bass rôles in "Tosca," "Anima Allegra," "Aida," "Samson," "Marta," "Manon" and other operas. This will be Mr. Nicolich's first visit to Europe in several years, since he has been actively engaged in operatic work in South America. He was for several seasons a member of the Bracale Company, with which he sang in many productions with Tita Ruffo and Caruso. He has been reengaged to appear with the Chicago company again next season.

### Charles Haubiel Plays for Students

Charles Haubiel, pianist, gave a recital under the auspices of the music department of New York University, in the University Building on Washington Square, recently. Mr. Haubiel was cordially received in a program that included works by Franck, Mozart, Blanchet, and Debussy and his own Capriccio. Extra numbers by Chopin, Schumann, Bach and Blanchet were added.

### Dora Rose Fulfills Engagements

Among recent engagements of Dora Rose, soprano, was a concert at the Jewish Center in Jamaica, an appearance in the DeWitt Clinton Auditorium and a concert before the Eastern Star of Jamaica. Miss Rose will give a recital in Terre Haute, Ind., late in May, when she will be accompanied at the piano by Ralph Shuldner.

### McCall Lanham to Teach in New York This Summer

McCall Lanham, baritone and teacher, will conduct classes in singing this summer in connection with his work at the American Institute of Applied Music. There will be two courses of six weeks each, one beginning on May 19 and the other on June 17. In addition to his

work at the American Institute and at the Chevy Chase School in Washington, Mr. Lanham is choirmaster at St. Paul's Lutheran Church in New York. Raymond G. Moore, a pupil of Mr. Lanham, made a favorable impression in a concert of compositions by Bruno Huhn, given in Washington for the benefit of the MacDowell Colony.

### Rivoli Orchestra Plays Littolf Work

For the music program at the Rivoli Theater Hugo Riesenfeld selected the Overture, "Robespierre," by Littolf, which was played by the orchestra, under Irvin Talbot and Emanuel Baer. An unusual prologue called "Le peuple s'amuse" by the ensemble preceded the feature. This was a scene at Vauxhall, famous Parisian tavern of 1780, for which John Wenger, art director, prepared elaborate settings in keeping with the period. Harold Ramsbottom and Frank Stewart Adams alternated at the organ. The music program at the Rialto last week was headed by the Overture to "Freischütz" by Weber, played by the orchestra under the leadership of Hugo Riesenfeld and Willy Stahl. Marcel Salesco, baritone, sang an aria from "Benvenuto Cellini" by Diaz, which served as a prelude to the feature. There was also a jazz divertimento in which the Rialto Syncopaters and Dolores Farris, danseuse, took part. Alexander D. Richardson and Sigmund Krumgold furnished the organ numbers.

### Pupils of Adele Rankin Heard

Rose Parron, soprano; Jeannette Rodermond, mezzo-soprano; Elizabeth Marrett, contralto; Charles Wessling, tenor, and Thomas Joycem, baritone, all pupils of Adele Rankin, gave a radio program recently from station WGBS. Miss Parron, Wallace Radcliff, tenor, and Mr. Joycem were heard in a program before the Altruist Club at the Waldorf-Astoria. Mr. Radcliff has been reengaged as tenor soloist at the Grace Methodist Church in Brooklyn. Miss Rankin conducted a chorus of sixty-five voices in three performances of Gounod's "St. Cecilia" in three different churches in Jersey City. The soloists on the various occasions were Miss Parron, Alice Johnston and Miss Rodermond, sopranos; Ethel Bergen, contralto; Mr. Radcliff and Mr. Wessling, tenors, and Mr. Joycem. Louise Stein and Bertha Erhardt, sopranos, fulfilled special church engagements recently. Louise Stein and Kathryn Stein gave a costume recital in the Wurlitzer Auditorium on the afternoon of April 18.

### James Price Fulfills Engagements

James Price, tenor, has fulfilled many engagements in concert and with prominent choral societies recently and has been booked for important appearances until the latter part of May. He sang in a performance of Dvorak's "Stabat Mater" in Glens Falls on April 9, and on April 21 was heard in the South Side High School auditorium in Newark. He will be soloist with the Cosmopolitan Club at the Hotel Plaza on April 27 and will sing with the Musical Club in Watertown, N. Y., on April 30. On April 30 Mr. Price will sing Italian folk-songs in a program in Jersey City, and will take part in the Keene, N. H., Festival on May 21. He has already been engaged for the Worcester Festival next October.

### Providence Pedagogue Addresses Club

Hans Schneider, pianist and teacher of Providence, and author of "The Working of the Mind in Piano Teaching and Playing," spoke before the Key Club at the New York Piano Conservatory on the evening of April 9. Mr. Schneider spoke on the necessity of the knowledge of psychology and physiology to the piano teacher. Many members of the club, which was organized to make a scientific investigation of tone production, will take a course under Mr. Schneider's guidance at the end of the season. Following the address, Daniel Wolf played two of his own piano compositions.

## Mrs. J. Harrison-Irvine to Chaperon Party on Pleasure Tour Abroad



Mrs. J. Harrison-Irvine, Coach and Teacher of Voice and Piano

Mrs. J. Harrison-Irvine, coach and teacher of voice and piano, who has made many pilgrimages to places of musical interest throughout Europe, will leave New York in June with a party of young women for a tour of three months. The party will sail on the Majestic on June 13 and, after visiting places in England and Scotland, will go to Norway, Sweden and Denmark. They will reach Germany on July 28, going thence to Czechoslovakia, Italy, France and Spain. The return voyage will be on the Leviathan, which leaves France on Aug. 25. Although Mrs. Irvine has taken her classes abroad in past seasons for study, the tour this summer will be devoted entirely to sight-seeing, and, instead of teacher, she will have the rôle of companion and interpreter, speaking fluently the languages of most of the countries which the party will visit. Mrs. Harrison-Irvine's pupils' recitals in her Carnegie Hall studios have been interesting events of the season.

### Pupil of Mme. Cahier to Sing Leading Rôles at Covent Garden

Göta Ljungberg, soprano of the Royal Opera in Stockholm and a pupil of Mme. Charles Cahier, has been engaged to sing at Covent Garden in London this spring. She will be heard as *Elsa*, *Elizabeth*, *Sieglinde*, *Eva*, *Tosca*, and in "The Jewels of the Madonna" and "Elektra."

### Louise Taylor to Spend Summer Abroad

Louise Taylor, American soprano of the Chicago Civic Opera Company, was a passenger on the Rochambeau sailing for Europe on April 11. Miss Taylor

was heard in several performances with the company in Chicago last season and accompanied the organization on its recent tour. She will visit points in several countries and spend some time in Italy, where she received her training and where she was heard in opera before returning to this country. She has since appeared with notable success in South America and has also been heard in guest performances with the San Carlo Opera Company.

### Marcia Palesti Gives Third Recital

Marcia Palesti, Greek soprano, gave her third New York recital of the season in the Waldorf-Astoria on April 1. Her program consisted of songs and arias in five languages, including numbers by Rimsky-Korsakoff, Verdi, Gounod, Schumann, Huerter, Mana Zucca, Lampeletti and Lontos. Mme. Palesti again disclosed a powerful voice and dramatic ability in the interpretation of a diverse program and was heartily applauded by a large audience. Michael Feveisky, the accompanist, contributed several piano solos.

### Junior Class Pupils of Josef Borissoff Heard in Wurlitzer Recital

The spring recital of the junior violin class pupils of Josef Borissoff, violinist, was given in the Wurlitzer Auditorium on Saturday evening, April 4. Annette Kanter, Edward Ruderman, Rose Carbonaro, Enna Krantz, Dwight Cameron, Nicholas Wozniack, Emanuel Vardi, Stephen Hero, Tobias Bloom and Boleslaw Koprowski were heard in solos. Among the concertos played were the Seventh by de Beriot, the Twenty-second of Viotti, the Mendelssohn, and the Second of Spohr.

### Sinsheimer Quartet Gives Program

The Sinsheimer Quartet, composed of Bernard Sinsheimer, George Serulnic, Louis Kaufman and Percy Such, assisted by Arthur Loesser, pianist, gave a program in the studio of Oscar Saenger on the evening of April 1. The program included numbers by Beethoven, Gliere, Rachmaninoff-Hartmann and Dvorak. Another program was given at the home of Mrs. Arthur Strasser on the evening of April 15.

### Mildred Dilling to Tour Again Next Season with De Reszké Singers

Mildred Dilling, harpist, who has had an active season, appearing both in concert with the De Reszké Singers and in individual recitals, will be heard on tour with the De Reszké Quartet again next season, beginning on Nov. 1. She will fulfill individual engagements in the month of October and also later in the season, when her bookings will permit. She will sail for a vacation in Europe on May 16.

### Negro Baritone Announces Program

Dock Snellings, Negro baritone, accompanied by Harlie Wilson at the piano, will give a recital of songs and Negro spirituals in Aeolian Hall on the evening of April 24. The program will include arias by Verdi and Leoncavallo, a group of Spanish songs and spirituals arranged by H. T. Burleigh.



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"Faust" (Concert Form), Chicago, April 3rd.  
"Seven Last Words,"—Dubois, Decatur, Ill., April 5th.  
The Swan and Skylark } Galesburg, Ill., May 12th.  
Hiawatha's Wedding Feast }  
Song recital for the summer school of the State Normal School of DeKalb, Ill. (5th appearance.) May 3rd, tenor role, "Messiah," Ft. Wayne, Ind.

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# People and Events in New York's Week

## HONOR MR. AND MRS. GIGLI

### Many Prominent Persons Attend Reception to Metropolitan Tenor

Beniamino Gigli, tenor of the Metropolitan, and Mrs. Gigli were guests of honor at a reception and supper given by Dr. John A. Harris at his Riverside Drive home on the evening of April 14. Mr. Gigli and his family sailed for France on April 18.

Among the invited guests were Governor Alfred E. Smith and Mrs. Smith, Mayor John F. Hylan and Mrs. Hylan, Police Commissioner Richard E. Enright and Mrs. Enright, A. A. Anderson, Emilio Aperio, Mr. and Mrs. George Gordon Battle, Col. Robert Baker, Major and Mrs. B. M. Bailey, Ellen Benson, Grand Duke and Duchess Boris, Mr. and Mrs. Donald Brown, Lulu and Minnie Breid, Mr. and Mrs. Joseph M. Chapple, Dr. and Mrs. H. A. Cohen, Hon. and Mrs. Barron Collier, Salvatore Cotillo, Stanley Dalton, H. W. Dearborn, Mr. and Mrs. Edward Doheny, Charles E. Doyle, Gen. Coleman du Pont, Mr. and Mrs. F. M. Ferrara, Dr. Vincent Fanoni, Ezra H. Fitch, Anna Fitzu, Mrs. Friedstedt, Col. Michael Friedsam, Mr. and Mrs. Bernard F. Gimbel, Hon. and Mrs. Edmond A. Guggenheim, Mr. and Mrs. Murry Guggenheim, Mr. and Mrs. Fortune Gallo, Rudolph Gruen, Mrs. I. Albert Hall, Mr. and Mrs. Oliver Harriman and son, August Hecksher, Mr. and Mrs. L. C. Holden, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. L. H. Junod, Grace Kaber, Charles E. Kaltenbach, Suzanne Keener, Mr. and Mrs. Alfred W. Kiddle, Edward Lankow, Mr. and Mrs. Low, Sophie Irene Loeb, Rosina Luce, F. H. La Guardia, Dr. and Mrs. John J. Laughlin, Geraldine Leo, George MacDonald, Henry MacDonald, Francis Mancuso, Mr. and Mrs. P. Margarella, Mr. and Mrs. C. W. Massaguar, Hon. and Mrs. Douglas McKay, Col. and Mrs. Herman A. Metz, Mr. and Mrs. John H. McCooley, W. C. McTarnahan, Clarence Miceli, Maria Müller, Mr. and Mrs. John H. Murphy, George P. Nicholson, Mr. and Mrs. Frank Phillips, Mr. and Mrs. R. M. Phillips, Admiral and Mrs. C. P. Plunkett and daughter, Judge James T. O'Neill, Colin O'More, Dr. and Mrs. Seymour Oppenheimer, Mr. and Mrs. John Ringling, E. Rosati, Leon Schinasi and mother, Mr. and Mrs. Charles M. Schwab, Col. Walter Scott, Alma Simpson, Emily Smith, Marguerita Sylva, Hon. and Mrs. R. A. C. Smith, Capt. and Mrs. G. L. P. Stone, Dr. and Mrs. L. J. Spalding, Edward Sykes, William Simmons, Samuel W. Taylor, Mr. and Mrs. John H. Tennant, Mrs. W. R. Taylor, William H. Todd, Mr. and Mrs. Gianni Viafora, Raoul Vidas and Elinor Whittemore.

### Song Lovers' Society Gives Program

The Song Lovers' Society, Massimo Etzi, founder and president, gave its third musicale in the studio of Mr. Etzi recently. The vocal part of the program was given by Susie Cervelli, who sang an aria from Gounod's "Faust" and a song by Eden; Angelina Sena, who was heard in arias by Bizet and Offenbach; Lina Taddei, in Tosti's "Ave Maria" and Porter's "Old-Fashioned Garden" and Dorothy Schaffer, who sang Massenet's "Elegie" and "Flow Gently, Sweet Afton." The singers were assisted by Mario Adaglio, violinist, with Catherine Margeson at the piano, and Mme. Bock, pianist.

### Clarence Gustlin Adds Lyford Opera to Répertoire

Clarence Gustlin, whose opera interpretations have been features on many club programs this season, has added Ralph Lyford's "Castle Agrabant" to his repertoire for next year. His recitals next season will be given independently of the Federation of Music Clubs, which has heretofore sponsored his activities. He will give two lectures on Frank Patterson's "The Echo" in Portland before the work is performed at the biennial in June. Mr. Gustlin is under the direction of the Bogue-Laberge Concert Bureau.

### Club Gives Verdi's "Masked Ball"

The Verdi Club Grand Opera Company, under the leadership of S. Avitable, gave a performance of Verdi's

"Masked Ball" in the ballroom of the Waldorf-Astoria recently. The cast included Fortunato De Angelis as *Riccardo*; Elia Palma as *Renato*; Emilio Vergeri, *Amelia*; Claire Spencer, *Ulrica*; Ethel Rosenthal, *Oscar*; Pierre Remington, *Samuel*, and Ernesto Di Giacomo, *Tom*. Claire Spencer was the managing director; Maria Zerilli was at the piano and Ernesto Di Giacomo was the stage manager.

### Pupils of Kathryn Platt Gunn Heard

Several violin pupils of Kathryn Platt Gunn were engaged for special church services recently. Lily Nyboe played at the Lewis Avenue Congregational Church in Brooklyn, Elin Classon was heard at the Bethany Swedish Lutheran Church in Brooklyn, and George Flint played the last movement of the Mendelssohn Concerto and other numbers in a concert at the Methodist Church in Bound Brook, N. J. Miss Gunn has been engaged for a concert with John Finnegan, tenor, at the Waldorf-Astoria on April 30. Miss Gunn was heard recently in a concert given by a trio, the other members of whom were Mary Thornton McDermott, pianist, and Paulding Derrike, cellist. Samuel Ljundkvist, tenor, contributed two groups of solos. Miss Gunn began an engagement for an indefinite period as soloist at St. Nicholas Collegiate Church, New York, on April 4.

### Siegmund Jaffa Leads Choral Society in Annual Program

The Choral Society of Washington Heights, an organization made up largely of pupils of Siegmund Jaffa, gave its annual concert in Chalif's Hall recently. The program consisted of mixed chorus numbers by J. P. Dunn, Westmeyer, Kampermann, an arrangement for quartet of the Sextet from "Lucia," male choruses by O'Hara, Geibel and Jaffa, and arrangements of Negro melodies by Foster. The bulk of the solo work was done by Helen Schwab Dohman, whose pleasing soprano voice was heard to advantage in the Waltz Song from "Roméo et Juliette," "Still wie die Nacht" and numbers by Sanderson and Gounod. The chorus, led by Mr. Jaffa, sang with spirit and gave much pleasure to the large friendly audience. G. F. B.

### Barrère's Little Symphony on Tour

Georges Barrère and his Little Symphony left New York on April 16 for a series of engagements in the South and Middle West. Among the cities in which they were booked are Hampton and Lynchburg, Va.; Huntington, W. Va.; Louisville, Fort Wayne, Grinnell and Des Moines. Following the concert in Des Moines the organization will disband for the summer, some of the players going to the west coast and others going to various resorts. The Little Symphony will begin its twelfth season next fall.

### Marie Saville Fulfills Engagements

Marie Saville, since her return from Europe, has been meeting with marked success in her native land. Following a successful recital in Amsterdam, N. Y., which was given under the auspices of the Societe Francaise, she was engaged for recitals in Utica, N. Y., on April 15, and in Dolgeville, N. Y., on April 17. At both these concerts she was assisted by Vladimir Dubinsky, cellist. On April 20 she gave a joint recital with Alberto Salvi, harpist.

### Alton Jones and Amelia Antonucci to Give Aeolian Hall Program

Alton Jones, pianist, will make his third New York appearance this season in a concert to be given in Aeolian Hall by Amelia Antonucci, soprano, on the evening of April 26. Mr. Jones will be heard in groups by Chopin and Brahms. A. Paganucci will accompany the singer at the piano.

Allen McQuhae has been engaged to sing the tenor rôle in Elgar's "King Olaf" at the music festival in Springfield, Mass., on May 8.

## PLAN MUSIC WEEK FÊTE

### Gigantic Open-air Festival Announced for Opening Day in Central Park

Music Week will have an auspicious opening on May 3, when organizations representing the five boroughs will take part in a festival program in Central Park. The contestants in the music contests, the choruses of the Inter-Racial festival groups, boy scouts, girl scouts, campfire girls, music school settlements, parochial choruses, adult glee clubs and singing societies will be among the participants, combining in the largest community singing fête in the history of the city. The festival will have official representation and it is also planned to have high dignitaries of the Catholic, Protestant and Jewish faiths lead in the invocation, the Lord's Prayer and the benediction.

Isabel Lowden, director of the New York Music Week Association, will be glad to enroll any chorus or singing society not already listed, but asks that the Association be communicated with first. It is estimated that more than 10,000 children were contestants in the recent contests conducted by the Association.

### Lucy Gates Sings Songs by Harriet Ware at Musicales

Lucy Gates, soprano, with Walter Golde, was soloist at a musicale given at home of Mrs. Arthur Chace on East Sixty-sixth Street on the afternoon of April 18. Miss Gates, whose voice is one of much beauty, sang songs in French, German and English in her usual expressive manner. Beginning with Deems Taylor's arrangement of a Devonshire song, "Loyal Lover," "My Lady of Clouds" by Steinert and Max Reger's Lullaby, Miss Gates sang Liszt's "O quand je d'ors" and other numbers in French, and a group of songs by Harriet Ware, who was a guest of honor. It was in this group that the singer achieved her greatest heights of lyric expression, singing "The Fountain," "The Call of Radha" and "Stars" in a manner that evoked loud applause and brought several encores. Many persons prominent in the musical and dramatic world were present. H. C.

### Institute of Musical Art Presents Students in Concert

The Institute of Musical Art presented students in the eleventh concert in the auditorium of the Institute recently. The program was given by pianists and vocalists and was composed of works by Chopin, Schumann, Massenet, Puccini, Beethoven, Charpentier, Liszt and others. Those participating were Herman Katims, Horace Smithey, Yetta Posnak, Marion Ledos, Grace Rabino-witz, Leslie Gompertz, Emma Lieb and Charlotte Schwartz.

## Artists Assist Metropolitan Life Chorus

The tenth private concert of the Metropolitan Life Choral Society was held in the large hall in the Metropolitan Life Insurance Building on the evening of April 15. The assisting artists were Suzanne Kenyon, soprano, and Mildred Dilling, harpist. The chorus was heard in numbers by Huntington Woodman, Turner-Maley, Horsman and others and gave evidence of careful training. The tone quality was generally good and the effects satisfactory. Miss Kenyon sang songs by Schubert, Arne and Cook and a French group in costume. Her voice is flexible, of considerable power and musical in quality. Arne's "When Daisies Pied and Violets Blue" and Monsigny's "It regardit mon boquet" were particularly effective. She was heard in a song by Ardit as an encore. Miss Dilling played two groups of pieces, with French composers predominating. Pierné's Impromptu Caprice and a Bourrée by Bach were delightful and disclosed the uncommon artistry of the performer. John Cushing led the chorus and William K. Provine was an efficient accompanist. G. F. B.

## Paul Robeson to Give Second Recital

Paul Robeson, noted Negro actor, who gave a successful program of Negro music at the Greenwich Village Theater on the evening of April 19, will give a second program in the same theater on the evening of May 3. The auditorium and standing room were filled at the first concert and many persons were turned away. Mr. Robeson will be assisted again at the piano by Lawrence Brown, pianist, composer.

## Artists to Join in Hotel Program

Samuel Polonsky, violinist; Herman Schwartzman, pianist, and Frances Schwartzman, soprano, will give a joint recital in the Hotel Pennsylvania on the afternoon of May 3.



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# Stokowski's Philadelphians In Last Program

NEW YORK'S orchestral season is ended, having reached its formal close in the concert which the Philadelphia Orchestra gave in Carnegie Hall Tuesday evening of last week. The Philadelphians gave ten New York concerts in all, the first on Oct. 21.

The New York Philharmonic, which closed its regular New York season on April 5, was first in the field, with a concert on Oct. 16. The New York Symphony, which closed on the same date, began its regular New York subscription concerts on Oct. 31. The State Symphony, which began its New York concerts on Oct. 22, closed its season on March 11.

The Boston Symphony, like the Philadelphians, gave ten New York concerts, beginning Nov. 27 and ending April 11. The Cleveland orchestra was also a visitor, with a single concert on Dec. 11.

Approximately 200 orchestral concerts were given in New York in a period of five months, if the various special series for children and students are included, an average of about nine orchestral concerts a week. This is exclusive of orchestral programs by the Friends of Music, and of concerts by several lesser orchestral organizations of worthy aims but not ordinarily considered among the symphonic ensembles.

## More Superb Playing

The Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, April 14, evening. The program:

"La Grande Paque Russe," Rimsky-Korsakoff  
"Die Toteninsel," ..... Rachmaninoff  
Symphony in B Minor ("Unfinished"), Schubert  
Passacaglia in C Minor, Bach-Stokowski

One always wonders, after hearing the Philadelphians, if there ever has been or ever will be another band like it, or another Stokowski. It hardly seems probable that such perfection could be attained by more than one organization in a lifetime. It is certain that the Philadelphians could be distinguished from any other orchestra were a curtain to separate the players from the eye. The golden glow of the strings, the extraordinary accuracy and quality of the wind and brass choirs, the tremendous verve and polish of the whole, make it one of the marvels of contemporary music.

From the very first notes of Rimsky's "Russian Easter" music it was evident that Mr. Stokowski meant to make this tenth and last concert of his band of the season finer, if possible, than the preceding concerts. What had hitherto been but thin, mildly interesting music became under his baton the very essence of the Russian church. Whether or not

in this composition we, as Montagu Nathan says, "obtain a glimpse of the composer's spiritual outlook and observe once more his inclination toward pantheism" is an open question, but Mr. Stokowski certainly made the music blaze with color and Slavic spirit and made it thoroughly interesting from start to finish.

It was likewise a tremendously vital and moving performance of Rachmaninoff's tone-poem; the surge and sweep, the climaxes, the pure mechanics of the thing, were really astounding. The oppressive, wave-like figure in 5-8 time which continues so persistently throughout became an impressive, strangely disquieting motive, instead of being the blurred source of annoyance that it usually is. The whole was constructed with such cunning and presented with such mastery that Böcklin's picture seemed actually to be conjured up before the eyes.

And what a tender, soul-stirring reading Mr. Stokowski gave to Schubert's Symphony! The muttered imprecation (imprecations are always muttered)

which automatically falls from one's lips at sight of this work on a program changed to a murmur of contentment very soon after the band had begun. One wonders again what the "Presto vivace, D Major" was that appeared as third movement to this symphony at its initial hearing in Vienna. And yet the work seems absolutely complete. Furthermore, it might lose its popularity were the "Unfinished" removed from its title.

Mr. Stokowski's magnificent transcription of the Bach Passacaglia has become an annual event, something to be looked forward to, since its first hearing in 1922. The virtuosity of orchestration which the transcriber exhibits in this work is of the highest order and is never for a moment un-Bachian. It is exactly what Bach would have written had he the resources of the modern orchestra at his command. The perfection with which it was played sent one home with good will toward men in his heart and a fervent prayer of thanks that there is Stokowski and the Philadelphia Orchestra. W. S.

## New York's Concerts and Recitals

[Continued from page 5]

lavishly of his art and beautiful voice. Most of Mr. Gigli's work was of a very high order and far above reproach. Two songs that came midway in the program seemed especially fine, "Non m'ami piu'" and "Penzo sempe 'a Maria," both of which were sung with much fervor and dramatic effect. Mr. Gigli's seven songs listed on the program were easily doubled. In addition to vociferous applause, the tenor received many flowers and several kisses on both cheeks by the composer and accompanist of the evening.

Gladys Barnett, pianist, was heard in numbers by Liszt and Friedman; Diomed Avlonitis, violinist, in works by Lalo and Hubay; Silvio Sideli, baritone, in two songs by Mr. De Curtis; Mario Caiati, 'cellist, in numbers by Cilea and Viterbini, and Caterina Gobbi, soprano, who sang four songs by the composer and several encores. Miss Gobbi was an attractive figure on the stage and sang with deep feeling and polished artistry. H. C.

### O'Halloran and O'Connell

Michael S. O'Halloran, baritone, gave a recital in Wurlitzer Hall, assisted by Loretto O'Connell, pianist, on Friday evening, April 17. The singer has excellent material in his free, open voice of virile timbre, but as yet, his interpretative ability seems rather undeveloped and a tendency to sing the words in a uniform and unemotional style was sometimes apparent. He sang several groups of numbers, including Handel's "Hear Me, Ye Winds and Waves"; a beautiful old group by Giordani, Martini, Gluck and Piccini; works by Tchaikovsky, Saint-Saëns, César Franck, Noel Johnson, Protheroe; an aria from Thomas' "Hamlet" and traditional Irish airs. Miss O'Connell showed a sympathetic piano style and expressive phrasing in solo numbers by Joseffy and Chopin. G. D.

### Leo Reconi's Recital

Leo Reconi, Russian baritone, had the expert assistance of Giuseppe Bamboschek, assistant conductor at the Metropolitan, as accompanist in his recital in Aeolian Hall on the evening of April 17. The vocalist was formerly connected with the Warsaw Opera, and his singing bore evidence at times of size, resonance and depth that on the lyric stage might

have been more effective than in the concert hall. Unfortunately bad methods of production seem to have taken their toll of Mr. Reconi's voice, and in addition to a faulty legato style, he lapsed occasionally from pitch, owing in part to limited upper range. Nevertheless, his higher tones sometimes came to the listener with fullness and a beautiful, pealing quality, verging on the heroic tenor. His interpretations of arias from "Pagliacci," "Masked Ball," "Favorita," and "L'Africana," songs by Scarlatti, Lotti, Schubert, Brahms, Bridge, La Forge and others, were serious in purpose, and a final pair of works by Rachmaninoff and Moussorgsky were effectively given. As the program proceeded, the singer warmed somewhat to his task, and won considerable applause from the auditors. R. M. K.

### Harvard Glee Club

The Harvard Glee Club, under Dr. Archibald T. Davison, the pioneer in getting away from the "rah-rah stuff" hitherto associated with college vocal organizations, was heard in an excellent concert in Carnegie Hall on the evening of April 18. Dr. Davison has about sixty picked men under his baton and the vocal and musical effects were about as fine as could be imagined.

The initial group was entirely of ecclesiastical music, Arkadelt's lovely "Ave Maria," a setting of "O Filii et Filiae" by Leising who was born in 1590, and wrote in this number as merry a bit of jazz as ever delighted the heart of a Follies audience. Byrd's "Iustorum Animae" followed, sung pianissimo almost throughout, then "Tribulationes," by Virgil G. G. Thomson, a member of the club who conducted his work, and a superb setting of the Nicene Creed (in honor perhaps of the 1600th anniversary of the Council of Nicea which occurred the following day) by Gretchaninoff and sung or rather intoned by J. R. Houghton with the club singing the background.

Whether on account of its devotion to the good things of music or whether by pure chance, the club's best work seemed to have been in this first group. Mr. Thomson's piece is a clever bit of pre-Palestrina music abounding in open fifths and progression in octaves characteristic of the music of the time. A magnificent effect was the tenors' singing of "Domine!" first softly, then louder and finally with a crash as if knocking on God's door, while the basses sang "Miserere!" The composition was unclear in spots as if some Debussy and Schönberg had filtered through, but as a whole it deserves high commendation.

Group two was of secular numbers beginning with Poulenc's "Chanson à Boire" written for the club, and containing also, pieces by Gretchaninoff, Zolotarev, (this a clever Gipsy song with some unique effects cleverly done), a stereotyped thing by Bantock, hardly worth the trouble, and "Fête Polonoise" from Chabrier's opera, "Le Roi Malgré Lui" with four-hand piano accompaniment played by unnamed pianists. This was well sung and lustily, but was not of particular interest. The final group was well-chosen, a secular song by Or-

lando Lasso, the March of the Peers from "Iolanthe" which brought a storm of applause, a Madrigal by Morley, and arrangements of pieces by Cui and Bach as a finish.

Save for the inevitable monotony that cannot be avoided in concerts by all male or all female voices, there was nothing about this one that was not enjoyable and on a high artistic plane. Technically, the singing was well-nigh flawless and the tone quality and balance of the choir admirable. The pauses between the numbers, during which the conductor paid personal visits upon each group, delayed the program unnecessarily, but probably had a beneficial effect upon the voices. In a word, one would have to travel far to find as perfect singing by as excellent an organization. J. A. H.

### Kitty Cheatham's Return

Flowers culled from "The Child's Garden of Verses" lent fragrance to the vocal program Kitty Cheatham gave in Carnegie Hall on Saturday afternoon, when the melodies of bird songs were added to a list drawn up for the benefit of juvenile auditors. The concert marked the return of this gifted artist to a field in which she was long preeminent. Rearrangements occupied a large place in Miss Cheatham's scheme. Tennyson's "Flower in the Crannied Wall," for example, was sung to the Andante theme of Beethoven's Fifth Symphony, and Tchaikovsky's "Nutcracker" Suite was adapted to texts by Walter Pritchard Eaton and the concert-giver. Remodeled nursery rhymes were other features.

Miss Cheatham is mistress of an art that folds back the years for grown-up folks and prompts children to spring up in their seats with glee. Prefacing most of her numbers with explanatory remarks, she struck many a note of delicate humor, taking pains also to introduce a patriotic spirit. At no time was Miss Cheatham more charming than when singing about the "Fairies at the Bottom of our Garden," heightening the effect, as she did in every number on the program, with a pantomimic grace that was inimitable.

A small orchestra under John Warren Erb participated. D. B.

### New York String Quartet

For the final Saturday evening chamber music concert of the People's Symphony series at Washington Irving High School on April 18 the New York String Quartet provided a more or less popular program. Beginning with the Smetana E Minor Quartet, "From My Life," in which the group brought out the tripping rhythms and folk spirit of the music, the quartet played the Beethoven B Flat Quartet, Op. 18, No. 6, and two movements from the Grieg Quartet in G. The unsatisfactory acoustics of the hall produced a somewhat blurred tone, but the quartet played throughout with a vitality and enthusiasm which was often more interesting than the music. E. R.

### Another Boy Prodigy

The week's boy pianist was Sascha Helman, who, reports say, has had experience in Europe. He is twelve or thirteen, and may therefore be regarded as a dean among child recitalists. At three o'clock Saturday afternoon Master Helman emerged on the stage of Aeolian Hall and valiantly attacked the Bach Chromatic Fantasy, minus the Fugue. Scarlatti, Liszt, Chopin, Gluck-Brahms and Liadoff followed. Aside from some slight interest in the lad's technical equipment, there was little to hold the attention of an audience which presumably attended this concert as it would attend any other, for the sake of the music played and the playing of it, and not just because some one very young was demonstrating just how young a concert-giver may be. Under the circumstances, critical appraisal seems unwarranted. B. W.

### Suzanne Zimmerman

Suzanne Zimmerman, soprano, was heard in recital in the music salon of Chickering Hall on the evening of April 18, with Bruno Huhn at the piano. Miss Zimmerman exhibited a varied style in songs by Parker, Saint-Saëns, Grieg, Franz, Tchaikovsky, Strauss, Fauré, Bizet, Buzzi-Peccia, Huhn and Cowen, together with the aria from Gounod's "Reine de Saba." The artist's voice is one of good quality and in the main, good placement, especially in the high

[Continued on page 39]

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The judges in the recent preliminary contest in the annual graduate prize competition were Theodora Sturkow-Ryder. Walter Spry and Silvio Scionti, for pianists; and William Boeppler, Lucille Stevenson and Louise St. John Westervelt for singers. William and Alice Phillips sang at the Emporia, Kans., Festival on April 7, 8 and 9. New classes in Italian and Spanish are being conducted by A. A. Braschi. Earl Alexander recently sang for the St. Cecilia Club of Grand Rapids, Mich. Miss Ted Wilbur took a prominent part in the "South Shore Follies" at the South Shore Country Club on April 4. Guy Hague sang at the Nebo Lutheran church recently. Beulah Van Epps sang to a violin obbligato by Edith Kendall at the Bethlehem Lutheran Church. Examina-

Word was received in New York last week of the death in Naples on April 15, of Margarita Papi, mother of Gennaro Papi, conductor at the Metropolitan Opera House. Mme. Papi, who was in her seventy-seventh year, was the widow of Giuseppe Papi. Besides

BOSTON, April 18.—George Mendall Taylor, one of the best known of the older organists in the neighborhood of Boston, died Saturday in Cambridge, where he had made his home with his son, Herbert W. Taylor. He had been ill for more than a year. For seventeen years Mr. Taylor was organist at the old West Church, and for thirty years played at the afternoon services in the Bulfinch Place Church. For the last thirty years he was organist of the Harvard Street Unitarian Church in Cambridge. He also taught extensively. Mr. Taylor was born in East Cambridge in 1837. For several years, as a young man, he studied with the late B. J. Lang. He is survived by a son and two daughters. W. J. PARKER.

BANGOR, ME., April 18.—Elizabeth T. Wascatt, widow of Dr. E. T. Wascatt, both residents of Bangor for many years, died on April 11 at the home of her daughter, Mrs. E. H. Whitteridge, in Jamaica Plains, Mass. While living in Bangor Mrs. Wascatt was a prominent teacher of singing and took an active interest in the Maine Music Festivals. Both her son and daughter, the former a violinist and the latter a soprano, were soloists at the earlier festivals. The Wascatt String Quartet, of which her son, Dr. Oscar Wascatt, was director, was well known throughout the State.

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# Recitals and Concerts of the Week in New York

[Continued from page 37]

register, though the middle notes were not invariably even. In the German group, Strauss' "Ständchen" was particularly well sung, and Mr. Huhn's "Echo" brought forth much applause both for singer and composer. J. D.

## Last of the Artists' Series

Myra Hess, Carlos Sedano, Clara Sanchez, John Philip Sousa, Burr McIntosh, the Moscow Art Trio, Russell Mack, Gene Corrigan, Mr. and Mrs. Norman Philips and Norman, Jr., and Olga Steck entertained an audience in Carnegie Hall on the evening of April 19, as the last of the Artists' Series given for the benefit of the Music School Settlements. Miss Hess again played Bach in a manner to make one think that almost no one had ever played him more beautifully. Mr. Sedano, in groups of numbers by Chaminade-Kreisler, Bach, Sarasate, Ries and others, displayed good tone and technique, and Mme. Sanchez an opulent voice in Spanish and more Spanish numbers. The other artists all provided attractive entertainment in their respective lines. W. S.

## The Palestrina Choir

Commemorative concerts are frequently more notable for the occasions they celebrate or the purposes they further than for their interest and value as musical programs. Not so the concert of the Palestrina Choir in Town Hall Sunday afternoon, April 19.

Sponsored by the Calvert Associates, a Catholic Laymen's organization, and with the support of their publication, *The Commonweal*, the event had several extra-musical connotations. It came as a part of the third annual observance of the founding of the State of Maryland and was linked to a plan looking forward to the tercentenary celebration to take place in 1935. This year, 1925, being the fourth centennial of the birth of Palestrina, that event fitted happily into the celebrational scheme, and Nicola A. Montani's choir of ninety mixed voices, bearing the name of the giant of church polyphony, came from Philadelphia to give their first New York concert, which had an array of distinguished patrons and patronesses.

After Michael Williams, editor of *The Commonweal*, had briefly explained these purposes and Dr. Melchiorre Mauro-Cottone had given a finely proportioned performance of Bach's Organ Toccata, Adagio and Fugue in C, the visiting choir presented some twenty numbers which served to retrace the history of choral music from the days of the Gregorian chant. The concert was late in starting and the program was too long, with a result that there were numerous departures in the audience before the end. But the quality of the singing was high throughout, the choir responding smoothly in *crescendi* and *diminuendi* and displaying surety and poise in its attacks and releases. There was much excellent nuancing of tone and a wide variety of dynamics, with a climax of stirring volume that was only rarely employed. Mr. Montani stressed many unusual special effects but the results were always artistic.

Four examples of Gregorian Chant, drawn from the tenth, twelfth and fifteenth centuries, were among the most interesting numbers presented. The peak of the program was reached, however, in the Palestrina and Victoria works that followed. The former master was represented by four *a cappella* motets, culminating in the "Exultate Deo," which the program notes referred to as "probably the finest example of the classic style." Superlatives aside, it was noble music nobly sung. The Roman ecclesiastical school contributed also Nanini's "Diffusa est Gratia," as edited by Deems Taylor. There was also a Passion Motet by Michael Haydn, and the first part of the program closed with "In Monte Oliveti," an effective motet for three-part chorus by Mr. Mauro-Cottone. The distinguished organist then played Durante's "Vergin Tutto Amor" and the jovial Handel work the world has chosen to call "The Harmonious Blacksmith," in which his skill and musicianship were again emphasized.

Choral numbers of the second part of the program, devoted to more modern works, included George Schumann's "Christmas Cradle Song," Raffaele Casmiri's "Meditatione Invenale," a Madrigal by Cecil Forsyth, "The Funeral

Rites of a Rose," written for the Palestrina Choir; "Kalinka," a Russian folk-song; a Cantata, "Hymn to Raphael the Divine," by the late Marco Enrico Bossi, and an arrangement by Dr. Mauro-Cottone for organ, choir and solo voices of Mendelssohn's First Organ Sonata. Assisting the chorus, in addition to Dr. Mauro-Cottone, were Catherine Sherwood Montani, soprano; Mayme Dwyer, contralto; John P. Weber, tenor; John Ambrogio, tenor; John Boland, bass, and Albert J. Dooner, organist. O. T.

## Paul Robeson's Début

Paul Robeson, bass-baritone, and Lawrence Brown, pianist-composer, collaborated in a program of Negro music in the Greenwich Village Theater on the evening of April 19. How much Negro songs suffer at the hands of many recitalists was never more evident than when listening to the manner in which these artists deliver the music of their race.

Mr. Robeson, who has achieved success on the dramatic stage in Eugene O'Neill's "Emperor Jones" and "All God's Chillun Got Wings," was making his New York debut as a singer on this occasion. A graduate of Rutgers College and of Columbia University Law School, Mr. Robeson brought to his task intelligence and a voice of fine quality, fully capable of expressing his sympathetic understanding of the characteristics of his people. His singing of "Bye and Bye" and "Scandalize My Name," arranged by H. T. Burleigh; "Water Boy," arranged by Avery Robinson, and arrangements of several numbers by Mr. Brown made an impression that lingers in the memory.

Mr. Brown not only played exceedingly fine accompaniments but lent variety and a further racial color to the pro-

gram by occasionally joining in the melody with the singer. That their work was enjoyed by the audience that filled all the seats and available standing room is shown by the fact that there were almost as many repetitions and extras as there were numbers listed in the program. The audience refused to leave the theater until the lights were turned down. H. C.

## Sibyl Mandel in Costume

Sibyl Mandel, billed as "the children's disease" was heard in recital in the Princess Theater on the afternoon of April 19, by an audience that included many interested adults as well as children. Miss Mandel's vocal equipment is of the slimmest and she relies upon her gift of characterization to gain her effects, doing so advisedly, in view of her limitations. One guesses that she is a pupil, or if not, an ardent admirer of Yvette Guilbert as she has many of Yvette's tricks even to the point of pronunciation and clipping the end of her lines with a dry, upward inflection. Unfortunately her enunciation is not as yet sufficiently clear to make her songs invariably understood and much of one's attention is consumed in the mere catching of the words. This is furthered by an obviously "English" accent, natural or acquired. Nevertheless, Miss Mandel made her program exceedingly interesting and some of her numbers were quite delightful, notably so "There Was an Old Woman as I've Heard Tell," French, Polish, Plattdeutsch and English folk-songs were done full justice. Yvette has had many imitators. Miss Mandel is one of the few who seem to have caught the Guilbertian spirit. Time will show whether she is capable of wearing the robe of that great artist. J. A. H.

# MANAGERS PLAN BOOKING INNOVATIONS

[Continued from page 1]

tively few local managers willing to run the risk which the engagement of a little known artist entails.

The solution of this problem, both the local and national managers are agreed, lies in the development of a course which is founded, not on the "star" system, but on the confidence of the public in the good taste of the local manager. This is the only way in which new artists can be introduced and a public for them gradually educated.

## How One Course Paid

Margaret Rice in the *Judson Bulletin* tells the story of how a course without stars was made to pay in Milwaukee. Miss Rice says:

"An artist series was organized under the conviction that in every city of considerable size there is a group of genuine music-lovers, a submerged tenth, let us say, whose tastes and preferences are seldom referred to because of the necessity of catering to the majority whose interest is needed to support the gaudy undertakings. This group, it was thought after careful analysis of the situation, is interested in hearing beautiful music adequately performed, never mind by what artists, in suitable surroundings and under agreeable conditions, without too much clamor before and after the event.

"A budget of \$1,200 was allowed for four events announced for an attractive hall seating 400. The artists, for the most part quite unknown to the public, were carefully chosen for special qualities suited to the place and the public to whom they were to be presented. It was asked that their programs be of the highest quality and of a length to require not more than an hour in the performance. It is astonishing, by the way, to find how many genuinely fine artists can be bought at modest fees! For the first three seasons no newspaper advertising was used. It was assumed the general public would not be interested. Instead, word was carried to leaders in various groups of people who could be counted on to be responsive to the idea of hearing fine music in an atmosphere that is possible only where congenial souls come together.

"For the first season a little over three-fourths of the house was sold by subscription—\$6 for four events—and, considering the modest scale of expenses,

there was a profit at the end of the season, a profit and astonishment and enthusiasm. The next two seasons showed an increased interest and support for a lesser expenditure of energy. By the end of the third season the conviction had ground that the musicales were an established feature of the musical season and that the public attending them constituted the elect. Consequently the hall was too small to accommodate all who wished to attend.

"They were accordingly announced for an auditorium of more than four times the capacity. This had the disadvantage of being less intimate and exclusive, but made popular prices popular. Five events were scheduled instead of four and the character of the attractions somewhat changed. Larger fees were paid in order to get artists who would be effective in a more trying environment.

## "Programs Not Personalities"

"But the policy of featuring programs instead of personalities was consistently followed, and every list included featured new artists. Five hundred seats were set aside for students at an average price of \$2 for five events, with the result that fully half the patronage was made up of young people—without damage to the general high quality of the audience.

"This condition has not varied in five years, and patronage has grown steadily. From the beginning salon recitalists and chamber music groups have been featured largely; few vocalists have been presented and in eight seasons no operatic singer. One season nothing was given except ensemble programs, of the kind held in popular scorn as high-brow. The average cost for an attraction in the larger hall has ranged from \$700 to \$800 a performance at the most; and what is important to note, while the margin of profit for a season has been modest, it has been assured and it has grown from year to year and there has never been a loss."

Unless some similar plan is organized and put into effect in the majority of the cities throughout the country, the managers feel, there will inevitably be a depression in the concert business. New stars must be made if the public demands names, and artists must have a start to be able to develop.

Alternating booking here and abroad and short tours, combined with a pro-

gram of constructive concert courses throughout the country, will stabilize the entire concert business, the managers believe, and eliminate from it unnecessary speculation and risk.

# METROPOLITAN ENDS PHILADELPHIA VISITS

## Eighteen Operas Given in Course of Season—All Wagner Concert

By H. T. Craven

PHILADELPHIA, April 20.—The Metropolitan Opera Company closed its season here with a stirring performance of "Aida," given in the Academy of Music on Tuesday night. Elisabeth Rethberg, in the title rôle, displayed a wealth of tone such as has not glorified this part for many a day. Giovanni Martinelli was a dully romantic and vigorous *Radames*; Karin Branzell, a regal and rich voiced *Amneris*, and José Mardones an impressive *Ramfis*. Paolo Ananian impersonated the *King*. The music of the unseen *Priestess* was admirably sung by Charlotte Ryan. Giuseppe Danise was a convincing *Amonasro*. The stage spectacles were expertly managed.

As usual, the chorus demonstrated that it is one of the strongest and best directed features of the organization. Tullio Serafin conducted with clairvoyant insight, bringing to light almost unsuspected beauties in the score.

It is announced the Metropolitan Company will next year continue its custom of visiting Philadelphia on Tuesday evenings. The subscription series, to consist of eighteen performances, will be given in the Academy of Music. During the season just closed Giulio Gatti-Casazza presented eighteen operas: "Faust," "Fedora," "Tales of Hoffmann," "Gioconda," "Falstaff," "Dinorah," "Roméo et Juliette," "Bohème," "Madama Butterfly," "Carmen," "Giovanni Gallurese," "Siegfried," "Meistersinger," "Tristan," "Jenufa," "Aida," "La Juive" and "Andrea Chenier."

The second all-Wagner program of the Philadelphia Orchestra was submitted by Leopold Stokowski on Friday afternoon and Saturday night in the Academy. Particularly eloquent and effective readings were given of the "Meistersinger" Prelude and the Introduction to the third act of that opera. There were also the Introduction to the last act of "Tristan," in which Mr. Henkelmann played the English horn in the *Shepherd's* lament, and the Prelude and "Liebestod" from the same opera. Mr. Stokowski also gave his glamorous interpretation of the Paris version of the "Tannhäuser" Bacchanale, preceded by the curtailed Overture, and two specimens of the lesser Wagner, his inflated setting of "Ein Feste Burg Ist Unser Gott" and the curiously composite "Faust" Overture.

## Oakland Church Holds Week of Music

OAKLAND, CAL., April 17.—First Presbyterian Church has held a week of music, dedicating the remodeled organ. Clarence Eddy, formerly organist of this church, journeyed from Chicago to participate, and gave an evening of splendid numbers. A second program was provided by other former resident organists, and the week closed with a most creditable presentation of Haydn's "Creation." W. B. Kennedy is the organist and choirmaster. Soloists for the oratorio were Zilpha Ruggles Jenkins, Ruth Waterman Anderson, Albert Brear and Gwinfi Jones.

## Violinists Hailed in San Diego

SAN DIEGO, CAL., April 14.—Fritz Kreisler, violinist, received an ovation when he appeared in concert. More than 600 persons were seated on the stage and many more were turned away. Carl Lamson, accompanist. Another violin program which deserves praise was given by Georges Enesco in the Amphion course. This was his first appearance in San Diego. George McManus was his accompanist. The Roman choir, under Angelo Negri, appeared in the Spreckles Theatre recently.

W. F. REYER.

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### David Bispham Medal Goes to Ralph Lyford for "Castle Agrazant"



Ralph Lyford, American Composer

CINCINNATI, April 18.—Ralph Lyford, head of the opera department of the Cincinnati Conservatory and managing director of the Cincinnati Summer Opera Company, has recently been awarded the silver David Bispham memorial medal by the American Opera Society of Chicago in recognition of his opera, "Castle Agrazant," which will have its first production shortly.

Eleanor Everest Freer, founder and chairman of the society, expressed the organization's appreciation for Mr. Lyford's achievement in the cause of American musical art. This is the fourth time the medal has been awarded.

### INCREASE FUND FOR KANSAS CITY HALL

Local Artists Give Novel  
Programs to Defray Cost  
of Civic Organ

By Frederick A. Cooke

KANSAS CITY, KAN., April 18.—The State Legislature recently authorized an extra bond issue of more than \$41,000 to provide lighting fixtures, seats and other equipment for the Memorial Auditorium, now in process of construction in this city. Completion of the hall has been somewhat delayed, but it is now hoped that it may be ready for use in concerts and other civic programs by May 6. A campaign to raise funds for an organ is now in progress, as announced recently in MUSICAL AMERICA.

An event for the benefit of the municipal organ fund was a presentation by the Horner Institute Opera Company of "Cavalleria Rusticana" and the Fair Scene from "Martha." In "Cavalleria" Mrs. Helen Brown Read appeared as Santuzza. Other parts were as follows: Clara Slagle, Lola; Regina Hall, Mama Lucia; Eugene Christy, Turiddu; Arch Bailey, Alfio. Students of the institute comprised the chorus. A ballet interlude was "Les Pigeons" by Messenger. Those taking part were Helen Burwell, Mary Catherine Cronin, Hazel Engler, Margot Fisher, Leila James, Evaleen Kelley, Minnie Louise Ridgell and Josephine Turner. The dance was directed by Mlle. Musette Hallier.

The "Martha" scene cast included Winifred Repp Railey, Alice Rae Johnston, Stanley Deacon, James Durham,

### PITTSBURGH HOLDS SCHOOL MUSIC FETE

Works by Gaul and Kountz  
Sung by Child Choruses—  
Detroit Men Hailed

By William E. Benswanger

PITTSBURGH, April 18.—A large public school music festival was held in Syria Mosque on April 6 and 7, under Will Earhart, director of music in the Pittsburgh public schools. Songs were sung by students in groups of 300 each and by a chorus of 600 voices selected from the elementary schools. A new cantata, "Light," by Richard Kountz, Pittsburgh composer, was sung by the pupils of the sixth, seventh and eighth grades.

The second day was devoted to the high schools. The High School Orchestra, under Oscar W. Demler, played an Overture. A girls' chorus of 300 from the Junior High School sang and there was a presentation of original compositions by high school students. Many of these works revealed marked talent and the fine work Mr. Earhart is doing. A boys' chorus of 300 gave songs, as did a mixed chorus of 600. Another new cantata, "I Hear America Singing," by Harvey B. Gaul, Pittsburgh composer, was presented. Mr. Gaul set to music the words of Walt Whitman in this work, which was sung by the Senior High School students.

The annual festival is a worthy feature of Pittsburgh's musical life and a fitting prelude to the observation of National Music Week. It had its inception at a meeting of the Musicians' Club five years ago, and besides stimulating interest and advancement in music, so

Chester Bree and Ellsworth Gilbert, with chorus and ballet.

Stanley Deacon was general director; Forrest Schulz, orchestral trainer; Mrs. Bernice Tate Burwell, business manager; C. Frederic Foye, publicity manager, and Earl Rosenberg, conductor.

The Civic Choral Club sang Handel's "Messiah" in its fourth annual performance at the Central High School auditorium on April 6.

Solo parts were sung by the following: Irma Jane Lewis, soprano, of Topeka; Edna Swanson Ver Haar, contralto; Eugene Christy, tenor, and Arch Bailey, bass-baritone, all of Kansas City, Mo. A twenty-piece orchestra furnished the accompaniment. Earl Rosenberg was the conductor.

Frederick Cooke, violinist, appeared in recital at the Central Avenue Methodist Episcopal Church, playing the Tartini G Minor Sonata and other works. Virginia Hutchinson was the assisting artist, singing numbers by Tchaikovsky, Cadman, Lieurance and others. Irma Wilkinson-Cooke was the accompanist. The concert was for the benefit of the memorial organ fund.

T. Smith McCorkle, violinist; Mrs. Lilita McCorkle, pianist, and Forrest W. Gaw, baritone, of Kansas City University, gave a joint recital at the University United Brethren Church.

At the Presbyterian Church of Bethel the Geroma Trio of Park College, Parkville, Mo., appeared in a program. Those heard were Rose Carr, vocalist; Mary B. Felts, pianist, and Gertrude Graham.

#### Covent Garden to Hear American Singers

LONDON, April 11.—The opera season in Covent Garden, which will open this year on May 18 and run for eight weeks, promises to be of unusual interest due to the large number of singers engaged. These total nearly fifty and include many Americans, as well as artists who have made their names in America. Evan Williams, son of Harry Evan Williams, and Arnold Lindi are among those who have been engaged, as well as Maria Jeritz, Viennese soprano of the Metropolitan Opera Company.

that 1200 students participate annually, has served to raise funds for a fine organ in the Schenley High School.

Under the baton of Ossip Gabrilowitsch, the Detroit Symphony presented two interesting programs in Syria Mosque recently. The Pittsburgh Orchestra Association sponsored the visit. Mr. Gabrilowitsch, with all his accustomed artistry, delighted two large audiences in César Franck's D Minor Symphony, Strauss' "Don Juan," Mendelssohn's Overture to "Ruy Blas," the Polovtsian Dances from Borodin's "Prince Igor," Dvorak's Overture to "Carnival" and Enesco's Rumanian Rhapsody in A Major. Three sterling pianists, Guy Maier, Lee Pattison and Arthur Shattuck, joined forces in Bach's Concerto in C for three pianos and orchestra. Messrs. Maier and Pattison also played the Saint-Saëns Scherzo and Liszt's Concerto "Pathétique."

The Music Clubs of Carnegie Institute of Technology recently appeared in Carnegie Music Hall, and the University of Pittsburgh Music Clubs gave a concert in the same hall.

The Tuesday Musical Club presented a program of works of British composers.

The Pittsburgh Musical Institute gave its 507th institute recital, a program of piano works presented by students.

Under Harvey B. Gaul, conductor, the Pittsburgh-Apollo Male Chorus rendered a pleasing program in Carnegie Music Hall.

Eva Frosh Lehman led her child orchestra, the MacDowell Junior Club, in a music festival.

An open meeting of the guarantors and of the subscribers to the orchestra concerts was held in Carnegie Lecture Hall.

### MILWAUKEE TO GIVE HUGO KAUN FESTIVAL

Works of Former Resident  
Scheduled for Concerts by  
Massed Choruses

By C. O. Skirwood

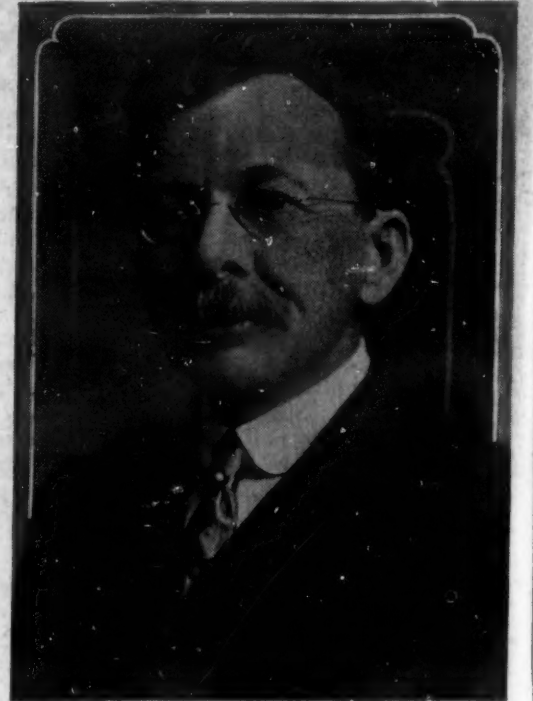
MILWAUKEE, April 18.—The Milwaukee A Capella Chorus will sponsor a Hugo Kaun Festival at the Auditorium on Jan. 7 and will sing this composer's "Mutter Erde" for the first time in America. Kaun, whose works are often given abroad, lived in Milwaukee from 1887 to 1900.

William Boeppler, conductor of the chorus, plans to put on "Mutter Erde" on a large scale, with 600 singers from the A Capellas, the Milwaukee Männerchor and the Chicago Singverein. The Chicago contingent will come to Milwaukee in a special train.

The orchestral score will be played by some sixty members of the Chicago Symphony. The soloists will include two Milwaukee artists, Clementine Malek, soprano, and Elsa Bloedel, contralto; as well as Arthur Kraft of New York, tenor, and Arthur Van Eweyk, Chicago bass.

The profits of the performance will be given to needy musicians and music teachers in Germany and Austria. Because of the large expense involved in the undertaking, the A Capella Chorus has issued a community wide appeal for subscriptions. It is the plan of the club to put on great works and thereby at-

### Dr. J. Fred Wolle Lists Bach's Mass in B Minor for Bethlehem Festival



Dr. J. Fred Wolle, Conductor of the Bach Festival in Bethlehem, Pa.

BETHLEHEM, PA., April 18.—Bach's B Minor Mass will be the *pièce de résistance* of the annual festival by the Bach Choir, Dr. J. Fred Wolle, conductor, the latter part of next month. This work will be given on Saturday, May 30, with the assistance of Mildred Faas, soprano; Mabelle C. Addison; Nicholas Douy, tenor, and Charles Trowbridge Tittmann, bass. Bach's "Christmas" Oratorio will be sung on May 29, the solo parts being taken by members of the choir. The Philadelphia Orchestra will again accompany the singers. Preparations are being made for the reception of visitors from other cities.

tempt to restore to Milwaukee the old-time title of the "Athens on Lake Michigan." Henry Schrank has been designated as the treasurer of the Kaun Festival Committee. A city wide group of leading musicians, professional and business men, has been organized to help plan and finance the Music Festival. Frederick Stock, conductor of the Chicago Symphony, has indorsed and made a personal contribution to the Festival.

#### Victor Company Presents Records to Congressional Library

WASHINGTON, April 22.—At the suggestion of Herbert Putnam, Librarian of Congress, and Carl Engel, chief of the Music Division of the library, the Victor Talking Machine Company is installing in a special room of the library devoted to the purpose a comprehensive collection of records. The library is to embrace practically all the music recorded by famous artist for the Victor firm. The exhibit is to be connected with the Music Division of the library and will be under the supervision of Mr. Engel. A fine instrument is to be placed in the room for the purpose of playing the records.

ALFRED T. MARKS.

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